searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or earthmer is living, it can be assumed that the information sy be published 60 years after the date of sale.

Paintings by Stuart Davis
ARTHUR G. DOVE
YASUO KUNIYOSHI
JOHN MARIN
GEORGE L. K. MORRIS
GEORGIA O'KEEFFE
ARAHAM RATTNER
PEN SHAHN
CHARLES SHEELER
MAX WEEER

lent by the DOWNTOWN GALLERY

are now being shown at THE MEMPHIS ACADEMY OF ARTS

Leo S.Guthman

October 22, 1964

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith,

I imagine you always like to know what company your little children keep - in this I refer, of course, to your pictures.

The enclosed catalog is self-explanatory. I have not been in the East in a long time, and I hope to get there soon. At least we can have a drink together.

Fondly

2629 South Dearborn Street Chicago, Illinois

Sultan Collects Art

Cameroon Royal Couple Visiting

By Louise Durbin

THE SULTAN of FounSeldon Nioya Njimouin and Queen Remeton arini in Washington from
umban, Cameroon, this
ar a on the first tap of a
commonth tour of the U.S.
Spacets of the Department
State.

ved while the Sultan, an and art collector, visited the stimal Gallery of Art speeday afternoon his a did what women of mions are wont to do-. . upped off with her inetter, Cynthia Levin, to . soping for a new pair ways. She found them, white patent leather es with tiny straps to mement the softly flow-. robes of her native stroam. The delicate or and white fine cotton her costume was woven ameroon, too.

at leniture and local govament will be of prime in-. 1st to the Sultan during imerican visit, which include stops in Miami . see the city government artion, in Phoenix to inet the Salt River irrigaaroject - with a side ... the Grand Canyon, · · . · Los Angeles and El siro, California, to study · imperial Valley district. " tour will take the vis-.. from Cameroon, San . Puerto Rico, to San

CHEREIL BE ONE STOP good into the busy travel . tida for a strictly per-"al reason The lone menof the Peace Corps now song in Foumban is an ...di it teacher, Mikell oners, who numbers the can amone her pupils. in the Sultan plans a deen to Dayton, Ohio, to hills Kloeters's mothdes Alphonse Thierer. 11. Queen wants to see w American households wrate, what happens in

American clothes to take home. It's her first trip away from the continent of Africa, where she's traveled extensively. She speaks French as well as her native Bamoun dialect.

The Sultan and Queen enloyed their first visit in an
American home when the
Matthew Locranis entertained for the royal visitors
at a cockiail party in their
Georgetown home Wednesday evening, Locran is acting director of the Office of
Central African Allairs of
the State Department.

The Sultan commented on the beauty of the city of Washington and that he liked the style of the houses and architecture,

Both the Sultan and his Queen were deeply impressed by their visit to the Arlington grave of the late President Kennedy. The Sultan was interested in the traditional African sculpture which he and the Queen viewed on a private visit to the new African Museum in the Frederick Douglass House, 316 A st. ne., yesterday afternoon

"If you could fly like a hird to Foumban tonight you could compare collections," the Sulvan sant proudly. "I have the only collection in Cameroon of art and sculpture which has been preserved for several hundred years."

The Sultan will leave Washington Monday for San Juan, where he will observe all phases of the development of small industries, rural housing, social welfare and health agencies as well as agriculture projects.

The Queen plans to spend an extra dy in the Cpiti, then fly to Puerto Rico Tuesday to foin the Suitan for the tour.



CULTURAL EXCHANGE VISITORS—
The Sultan Seidou Njoya Njimouluh of Foumban, Cameroon, and his Queen Ramatou admire an antelope headdress in the African Museum of traditional African sculpture in the Frederick Douglass house, 316 A st. nc. The Sultan and Queen ar-

By Chartes Del Vecchio, Staff Photographer

rived in Washington Monday on a cultural exchange visit to the U.S. as guests of the Department of State. The pieces of sculpture pictured are all headdresses worn in ceremonial dances of the Bambara tribe in Mali researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Shell be delighted to adhered - Mondy - Marg

Mrs. Jack Nash

October 30, 1964

Mrs. Hugh Hyde Spook Farm Gallery Spook Hollow Road Far Hills, New Jersey

Dear Mrs. Hyde:

Thank you for your letter.

With regard to your exhibition, it is possible that we may have one or two Ben Shahn serigraphs available to lend to you, but that will be the most we could do. Perhaps you would not mind contacting us closer to your pick-up dates to see exactly what we have available.

Incidentally, we allow a 10% commission and could not vary from this rule.

Sincerely yours,

Tracy Miller, Secretary to Mrs. Halpert October 3, 1964

Mr. Holcomb York 960 Prospect Street New Haven, Connecticut

Dear Mr. York:

Thank you for your letter.

Before we can help you with current insurance valuations for your Kuniyoshis, it is necessary that we know the purpose for which the valuation is to be given - whether for insurance purposes or whatever.

Incidentally, if the pictures are for sale, we would be interested to know and would appreciate having word from you.

We look forward to hearing from you.

Sincerely yours.

Tracy Miller, Secretary to Mrs. Halpert



SANUEL W. MEANEY AND A. THOMAS SCHWALK CO.PUBLISHERS

OSHKOSH DAILY NORTHWESTERN

PUBLISHED BY THE OSHKOSH NORTHWESTERN COMPANY

224 STATE STREET OSHKOSH, WISCONSIN

Tuesday

The Downtown Gallery, 32 E. 51st Street, New York, 22, N.Y.

Dear Sir:

We here at the Northwestern are grateful for your contributed story on the new Robert Osborn show. We gave it a good play in recognition of Mr. Osborn's Oshkosh background and the fact that he recently had a show in this city.

Your release noted "Photographs available on request."

are these complimentary, or is there a charge? If the former, we would be happy to use two or three of the better ones.

Cordially,

Mrs. Emilie Russert Women's Editor

1201 MAIN STREET DALLAS, TEXAS

October 26, 1964

The Downtown Gallery 32 East 51st Street New York, N. Y. 10022

Your invitation to Mr. and Mrs. John D. Murchison for Monday, November 2, has been received. Both Mr. and Mrs. Murchison are out of the country and are not expected to return before the middle of November. Therefore, they will not be in position to accept your kind invitation.

Yours very truly,

Secretary to Mr. John D. Murchison

som to publishing sitermation regarding sites unisactions, searchers are responsible for obtaining written purchasion on both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or unchaser is living, it can be assumed that the information my be published 60, years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it connect he established after a reasonable rearch whether an artist or purchaser is living, it can be assumed that the information purchase is living, it can be assumed that the information

November 4, 1964

Hrs. Joan Ankrus
The Ankrus Callery
910 N. La Cienega Blvd.
Los Angeles 69, California

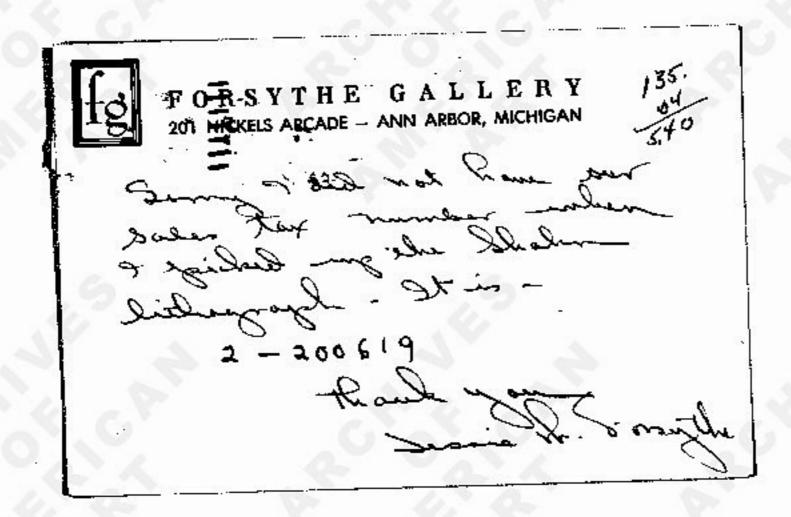
Dear Mrs. Ankrum:

I would deeply appreciate your doing me a favor. The Corcoran Gallery in Machington, D. C. is in the process of making its selections for its Bienniel Exhibition and it is necessary for us to get off photographs of works to be considered immediately. I find in going through our files that we have no extra copies of Morris Broderson's "Num of the Skull, (Kabuki Series)" 1963, "The Rape #1, (Mabuki Series)" 1964, and "Num of the Skull #4" (Pastel), 1968, Would you please send three copies of each of these by air mail as quickly as possible?

Thank you for your prempt consideration in this matter.

Sincerely,

ROBERT J. GRODE



Mr. Nathan Rubinson Exhibition Chairman Har Zion Temple 211 Upland Road Merion Station, Penna.

Dear Mr. Rubinsons

In going through my file I find that neither of the two letters I sent you - May 28 and July 5 - was answered. I am therefore writing again to ascertain what you plan to do about the two Ben Shahn silkscreens which were so badly damaged during the exhibition you had arranged at Har Zion Temple.

In the letter I made it clear that you assumed full responsibility including the insurance and that we expected you to follow through with your broker and send us a check for the prints.

May I have the courtesy of a reply?

Sincerely yours,

SOHige on: Mr. Shahn searchers are responsible for obtaining written permissions both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or writtener is living, it can be assumed that the information sy be published 60 years after the date of sale.

October 17, 1964

Mr. M. Y. Goodman 7/a Barqis Street Jerusalem, Israel

Deer Mr. Goodman:

Thank you for your letter.

There was such a long waiting list for Shahn's serigraphs when we respond the Gallery for the Fall season that we had just about completed doling them out before your previous letter arrived — and hoped to receive many additional prints from Ben Shahn in October. As he executes his serigraphs himself, as opposed to the majority of artists who have them printed with or without supervision outside, his deliveries to us are always rather minimal. In addition, he has been preoccupied with a large mural, a tapestry and stained glass windows which were commissioned some time agorand has had very little time to devote to his prints.

However, I find that we have one or more copies of the following evailable at the moment. I trust that you have a copy of his book entitled LOVE AND JOY ABOUT LETTERS issued by Grossman Publishers of New York in 1963. - and would suggest that you refer to pages listed below, together with the titles, sizes and prices of the prints. Only two of these have Rebrew letters and as soon as he delivers some additional prints, I will communicate with you, but will hold one of each of those listed for your consideration.

Won't you please let me know your decision at the earliest opportunity?

Sincerely yours,

BOH/tm

P.S. Under separate cover I am also sending you a few photographs of original drawings. You will find all the pertinent data on the reverse side in each instance. I look forward to hearing from you.

Page 16 PLEIADES 1959 261 x 20" \$165.

22 WARSAW 1963 28 x 36" \$150. 39 DECALORNE 1961 25 x 39\ \$275. P.O. Box 164, Polackshung, Vijenia.

Mrs Edill Nalhert, Downtain Galley, 32 E. 51 Street, New York.

Deer Madam, I read will interest the article " Women and Dealers Emerge as Potent Mew York Faxer by Scan dueloff is the Richmont Lines Dishold a Suday 26th October I know of an artist living is Settle, Gorkshine England who has exhibited a number of times and was may well be interested in trying to rell none of his work in this causing.

There there slides of

forsythe gallery

JESSIE W. FORSYTHE ANNE R. HELLER

201 nickels arcade ann arbor, michigan 48108 telephone 663-0918

October 23, 1964

Miss Edith Halpert Downtown Gallery 32 E. 51st Street New York 22, N.Y.

Dear Miss Halpert:

I purchased a Ben Shahn silk screen print called "Warsaw, 1943" when I was in your gallery last week. The customer for whom it was purchased would like to know whether the signiture is in the screen and whether Mr. Shahn ever signs them in pencil, as well, if this is in the screen. If you have any which he has signed in pencil will you please let me know what one of those would cost. Thank you.

Sincerely,

Jessie W. Forsythe

Cunk of Arounde

or to publishing information regarding sales transaction continue written permiss on both artist and purchaser involved. If it comot be abilished after a reasonable search whether an artist or rehaser is living, it can be assumed that the information be published 50 years after the date of sale.

November 3, 1964

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| 44 | ~ 7.75 | 213 | 1.12 | |

1907

by MAX WEBER

MEDICM: OIL

SIZE: 32" x 39"

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| The Downtown Gallery, Weber Exhibition | 11/58 |
|--|------------------------------|
| Corcoran Gallery, "The American Muse" | 11/58 4/59 10-11/59 |
| Nowark Massam, Weler Tetrospootive | 10-11/59 |
| Jincinnati Art Museum, Contemporary Arts | |
| Centor | 12/59 |
| Des Moines Art Cen er, "6 Decades of | 5040000 |
| Awerican Painting" | 2-3/61 |
| The Downtown Callery, "36th Spring Annual- | 200 W |
| The Figure" | 5-6/62 5-6/63 10-11/63 |
| Milwaukee Art Institute | 5-6/63 |
| Brandels University, Rose Art Museum | 10-11/63 |
| | |

List of exhibitions is incomplete.

SEP ODUCED:

| Catalog, The Downtown Gallery, Wober Exh. | 11/58 |
|---|--------------------------|
| Cotalog, Weber Retrospective, Newart Mus. | 9/59 10-11/5 10/59 |
| Art in America | 1959 |
| Calalog, Des Hoines Art Jenter-"Six Decades of American Pathning | 2-3/61 |

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Dear Ou:

it wed to be called Cantivelle Bridge - it pro. missed to become a majors

Main port, have Oderoa.

lone and XXX

Mrs Edith G. Halpert 90 The Downtown Gallery 50 East 51st St

New Corte 21 New Corte

OCTOBER 30, 1964

TELEGRAM

MR. J. D. HATCH SPELMAN COLLEGE ATLANTA 3, GEORGIA

PAINTINGS SHIPPED. PLEASE PLACE INSURANCE IMMEDIATELY \$15,500.

EDITH G. HALPERT, DOWNTOWN GALLERY

Joent warm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archaser is living, it can be assumed that the information is the residual of sale.

October 28, 1984

Miss Jessie W. Forsythe Forsythe Gallery 201 Nickels Arcade Ann Arbor, Michigan

Bear Miss Forsythes

Thank you very much for your letter of the 23rd. Please assure your client that the signature on her copy of Warsaw, 1943 is genuine and that it is not reproduced as part of the screen. Hr. Shahn signs each of these silk screens individually.

It occurs to me, also, that your client might like to have a translation of the Hebrev characters in the work. The translation reads, "These martyrs I will remember, and my soul is melting with secret sorrow. Evil men have devoured me and eagerly consumed us. In the days of the tyrant there was no reprieve for those who were put to death by the Roman government."

Sincerely,

Edith Gregor Halpert

THE FREDERICK DOUGLASS HOUSE

The location of the Museum of African Art in an historic house on Capitol Hill, the first residence in Washington of Frederick Bouglass, serves to call attention to the figure of Douglass as one of the important Americans of his century and a vital force for democratic institutions. Though regarded today as the father of the civil rights movement, he remains relatively unknown to most Americans.

Born a sleve, Douglass, sided by a remarkable intellect, with great personal integrity, and through the sheer force of his own personality, rose to become a friend and advisor to President Lincoln and to hold high office in the succeeding administrations of Presidents Grant through Cleveland. He served as Marshal and Recorder of Deeds for the District of Columbia and as the first U.S. Minister to Halti.

Gaining International renown as a brilliant and militant grater and publisher in behalf of abolitionism, wenten's rights and free education, Douglass was the nominee for Vica-President on a ticket headed by Victoria Woodhull, the first women candidate for President of the United States. His autobiography is a classic document of American history and a mester-place of 19th century proce.

Dougless' later residence in Anacostia, Washington has been made part of the National Park System through special legislation signed into law by President Kennedy in September, 1962. A bill to Issue a commemorative stamp honoring Dougless has been introduced in Congress by Representative Frank Horton of Rochester, New York.

The life of Frederick Douglass—a uniquely American story—serves as an inspiration and a symbol for all those who are today engaged in the struggle for individual rights and human dignity.

ACKNOWLEDGMENTS

The exhibition has been made possible by the generous loans or gifts of art works from

| Emil Arnold | Harold Rome | |
|----------------------|-------------------------|--|
| Julius Carlebach | Alan Sawyer | |
| Bernard Coleman | Mark Scher | |
| Ellot Elisofon | Robert Hilton Simmons | |
| Chairn Gross | Smithsonian Institution | |
| Edith Gregor Halpert | University Museum | |
| Gaston de Havenon | (Philadelphia) | |
| John J. Klejman | Fred Welty | |
| | William Styx Wesserman | |

Jacques Lipchitz Museum of Primitive Art

G. Mennen Williams Herman Warner Williams

Warren Robbins

Installation of Exhibition by Joan Elisofon Attribution of Sculpture, Marianne Forsell

MUSEUM OF AFRICAN ART

Warren Robbins, Founder

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| Hugh Smythe | Nicholas Satteries |
| 100 | Ben Shahn |

MEMBERSHIP AND SUPPORT

This inaugural exhibition anticipates the permanent establishment of the Washington Museum of African Art in the Frederick Dougless House. Only one part of the building is currently in use as a museum.

The exhibition launches a \$350,000 fund-raising drive to refurbish the Douglass House and to staff and operate the Museum on a full time basis for its first several years.

Only through broad public contribution to supplement foundation support will this effort to provide Washington with a proper institute of African culture succeed.

Charter subscriptions to the Museum are being solicited at this time. They will extend for one year beyond the date of the Museum's formal dedication in 1965. All categories of membership are valid for double admittance to Museum functions and for regular visits as well as for exhibition catalogues and other publications of the Museum.

Categories of support are:

| Benefactor | \$5,000 |
|---------------------|-------------------|
| Patron | 1,000 |
| Life Member | 500 (And (MAI) |
| Donor | 100 |
| Sustaining Member | 50 |
| Contributing Member | 25 |
| Regular Annual | 10 |
| Student | 2 |
| ••• | |

All contributions are tax deductible under section 501(c)(3) of the internal Revenue Code.

Checks should be made payable to the Museum of African Art.

Prior to publishing information repersing sales transactions, reconvolunt such transactions in convolunt to the obtaining vortices are responsible for obtaining vortices are reconsisted in the country of an artial or established after a transmission of the fact that the information purchases in hydrig, it can be seemed that the information and years after the date of calc.

November 2, 1964

Mr. Barry R. Peril 1401 Walnut Street Philadelphia 2, Perma.

Dear Mr. Peril:

Thank you for your kind letter. Of course I am delighted that you are enjoying your Davis.

It will indeed be a pleasure to see you and Mrs. Peril and I hope that you can dine with me on Friday, November 6th. Won't you please let me know at your earliest convenience.

I hope that you have had an opportunity to see the small exhibition at the Pennsylvania Academy, which I think gives some idea of the evolution of Stuart Davis. As I mentioned previously, he is one of the very few artists internationally who has survived and sustained the enthusiasm for three generations. No doubt you know that his stamp has been chosen by the Federal Post Office and will appear in the very near future. As always, we are still proud of our boy.

I look forward to your visit.

Sincerely yours,

608/tm

The Downtown Gallery 32 East 51 Street New York, New York 10022

The Book to the the wastern and the second of the contract of

To Joe Mayer Comet Ray Letter Service

Please add the following to our CUSTOMER LIST:

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Miss Jeanne Paris, Art Editor / Long Island Daily Press 51 Robinson Avenue Glen Cove, New York

Mr. Cleve Grav Wingdale, New York

16. Rue d'Assas Paris 6, France

Mr. John Ashberry

Please add to our MUSEUM LIST:

Mr. S. J. Marks Dept. of English Hagerstown Junior College Hagerstown, Maryland

Women's Committee Grand Rapids Art Museum 230 East Fulton Grand Rapids, Mich. 49503

Vincent G. Kling Architects 917 Corinthian Avenue Philadelphia 30, Penna.

Mr. Jean Paul Slusser 1223 Pontiac Street Ann Arbor, Mich.

Mr. Maurice Tuchman Curator of Modern Art Los Angeles County Museum Los Angeles 7, Balifornia

Dr. William Doty, Exec. Director Office of Cultural Affairs 7th Floor, Carnegie Hall 7th Ave. at 57th St. New York, New York 10019

Mr. Harry Lowe, Curator National Collection of Fine Arts Albright-Knox Art Gallery Smithsonian Institution Washington, D. C.

Members Gallery Buffalo 22, New York

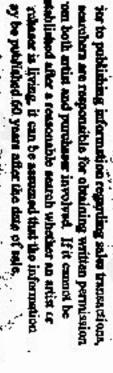
Mr. Al R. Moldrosky Dept. of Art Eastern Illinois University Charleston, Illinois

Thank you for your prompt attention. There will be more to come and we will be having a mailing soon.

Sincerely.

Tracy Miller

I must keep this his his short or you may mot read it weeding about your art Gal, thought if cantall my old ones, I'll try some of my own, but would do no! have any shot to send you, would it be posser, to send some one up to see my painting, better yet, of you could come, I am less than two hours from n.y, I live in western Paranos Frien most from Stroudsky you can see by whoto of me at spinet ? am eldowy, have played in our rural church over sixty years, so if I want to paint of do not frame much times met breaking mores by invitations about fine years before her death, the hard one of my kandings non I will warry that you want get this letter, I may have the wrong address. I have just finished one hobby the last fifteen years & bred peligreel callies, my husband has her ill for sometime but collie puppies are to levely for me mon I have a hunch that I could not get started with monathers on Galterys, maybe I can with women, who have ent Bellovier, Very suisorly Howolls phone 992-4661



Sent 10/31.

The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR. DIRECTOR AND SECRETARY

October 28, 1964

Mrs. Edith G. Halpert Downtown Gallery 32 East 51st Street New York, New York

Dear Mrs. Halpert:

Mr. Williams has been asking about the photographs of paintings in your gallery which are being considered for invitation to the Biennial. Since they have not yet arrived, I am writing to ask that the photographs be expedited.

Thank you,

Eileen Pose

Biennial Secretary

THE MEMPHIS ACADEMY OF ARTS

OVERTON PARK

MEMPHIS TENNESSEE

38112

AIR MAIL

Mrs. Edith Halpert, Director The Downtown Gallery 32 East 51 Street New York, New York 10022

Dear Mrs. Halpert:

Time is getting short and we must be making plans. At the Board meeting yesterday our trustees were alerted to your visit and they are looking forward with much pleasure to your talk.

We particularly want to know as soon as possible about your arrival. American Airlines has two flights daily from Phoenix with these schedules:

| Lv. Phoenix | Ar. Dallas | Lv. Dallas | Ar. Memphis |
|-------------|------------|------------|-------------|
| 7:00 a.m. | 11:27 | 1:40 p.m. | 3:42 |
| 1:30 p.m. | 5:15 | 5:55 | 7:17 |

Of course we'd like you for dinner on Sunday, but the 7 a.m. flight is probably a bit early for you. Dinner is served on the afternoon flight between Dallas and Memphis.

Have you selected our paintings yet? How is your ear?

Sincerely.

Edwin C. Rust, Director

23 October 1964 ECR:elf

rior to publishing information regarding sales transactions, measuhers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be aubliated after a reasonable search whether an artist or rechaser is living, it can be summed that the information sy be published 50 years after the date of sale.

ANSLEY GRAHAM'S GALERIE INTIME
MODERN FRENCH PAINTINGS SHOWINGS BY APPOINTMENT

10 28 64

Dear he Halpert -I would be glad to hear from you re the Downis Hat I ais-expressed you on the 17th I how had a case from my client

your truly Halan

WILLIAM Services of the State o

Grand and an arm of the state of

October 23, 1964

Mr. Harry Lowe, Curator National Collection of Fine Arts Smithsonian Institution 10th Street and Constitution Avenue N. W. Waskington, D. C.

Dear Mr. Loue:

It was a great pleasure to meet you and I so enjoyed discussing future plans with you and Adelyn and again repeat that the whole idea of the Mational Collection of Fine Arts representing the first true Federal support is a momentous occasion in American history and should be highly publicized to countersot all the international criticism heretofore. Furthermore, I am delighted with the selection of the staff which will conduct future operations. What pleases me most is that the first emilbition will be devoted to Stuart Davis who is truly the American art symbol for this country and abroad. It is gratifying also that the first purchases to be made for the Mational Collection were effected here and, as I mentioned during your visit, I felt that the occasion called for my first reduction in price of the items chosen.

I am sending the "on approval" invoice for the attention of Dr. David Scott as you requested and, incidentally, decided to substitute the Stuart Davis lithograph with another copy which is unframed, thus reducing the shipping charges. I found I had another copy in my own collection which I will replace later with one owned by the estate, so that the payment may be made to Mrs. Davis.

As soon as you are ready to discuss the details involved in assembling and of course choosing the Davis paintings for his Memorial Exhibition to be held either from March 15th or from March 1st for a period of six weeks and will advise me as to the procedure and the person you appoint to take charge of it from your end, I will make all the necessary arrangements and if you so desire can send on some catalogs which we may have in duplicate, so that this person will have an opportunity to study them in detail. In any event, I can assure you of the most enthusiastic cooperation on my part.

With kindest regards.

Sincerely yours,

SCHWABACH, PERUTZ & Co., INC.

CASLES

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BRANCH OFFICER

NEW YORK, N. Y. PHOENIX, ARIZONA

TELETYPE 214-899-6849

1610 COTTON EXCHANGE BLDG., DALLAS, TEXAS 75201

October 24th, 1964

Gentlemen :

We were in New York during July and passed by your Gallery because we intended to purchase something by Charles Sheeler but unfortunately you were closed.

With Christmas approaching I am looking for a gift for my wife and I thought you might possibly send me some photographs of what is available by Sheeler at the moment. I would only be interested in the very best things you have. We have a fairly substantial collection of American Art, including Hopper, Marsh Burchfield, Benton, Sloan, Henri, Shinn, DuBois, Manne Luks, Cadmus Pittman, Bohrod - and Marin - we met Mr. Marin and yohr Miss Halpert some years ago in your Gallery.

So please let me hear from you. If nothing is available by Sheeler a possible alternative might be Kuniyoshi, but you never had anything by him in your gallery we liked for sale. I believe you also have some Max Weber- perhaps he might be an idea. But principally I would prefer Sheeler.

With best regards I remain

George Perutz

ior to publishing information regarding sales transactions, searches are corposable for obtaining written permission in both artist and purchaser involved. If it cannot be abliabed after a reasonable search whether an artist or rehears is living, it can be assumed that the information by be published 60 years after the date of sale.

THE JOHNS HOPKINS UNIVERSITY

DEPARTMENT OF PATHOLOGY

JOHNS HOPKINS HOSPITAL BALTIMORE-5, MARYLAND

November 3, 1964

Downtown Gallery 32 East 51st Street New York, N.Y., 10022

Dear Mrs. Halpert:

Enclosed is my check for $\frac{\pi}{2}$ 175. I will send the balance December 1.

Sincerely yours,

Samuel H. Paplehus

Prior to publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable sparch whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 2, 1964

Mr. Louis Shapiro Shapiro, Cubman and Sitomer 1841 Broadway New York, New York 10023

Dear Mr. Shaptro:

In response to your inquiry, the reproduction which you saw in The New York Times Book Review was made from a photograph which the newspaper had in its files these many years. All the galler-ies supply them with occasional photographs for their use in connection with book reviews and no other copies are made under any circumstances. The artist always makes a photographic record of each work of art he produces and we maintain a library here for scholars and publications approved by the artist.

Sincerely yours,

EGH/tm

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DOWNTOWN GALLERY

32 EAST 51ST ST NYK

EXHIBITION ABOUT OVER TOO LATE TO ACCEPT RATTNER ZORACH ENTRIES

VJY SORRY

MATIONAL REGILIGOUS ART EXHIBITION. (52)

THE NEW REPUBLIC

JUNE 27, 1964

ART

Out of Africa

On that very Capitol Hill that has been the center of so much recent high wind occasioned by a reconsideration of the place of the Negro in American society, there has opened – about five blocks from the wind machine – an excellent Museum of African Art dedicated to such things as preserving the customs and ways of life of the past. Senator Russell take note.

The material on exhibition here is presented against a light and airy background of white walls, large windows and plenty of space around and between the pieces, quite opposite from the original setting and allowing in full for normal, Western museum reaction of attention to detail and leisurely absorbing of the whole object as an aesthetic composition. The aesthetic value is powerful enough, even in the

antiseptic setting, to carry some ghost of the old tribal involvement with the forms and figures. About 150 pieces represent very well the principal carving tribes of the west coast of Africa. The Kono bird of the Ivory Coast hangs from the ceiling and looks remarkably like a Romanesque lectern. Ingenuity occasionally modifies the decorative power of the pieces, as in several elaborate crocodiles. The single most spectacular work is a geometrically stylized snake about seven feet high, standing on its tail. But the most compelling images are those of the antelope. The horned head is treated in infinite variety, from close naturalism to high stylization in which the shythm of the long, curved cones dominates any suggestion of the animal itself.

The new institution is almost single-handedly the work of Warren M. Robbins, a former foreign service officer, although Mr. Robbins is sensitive enough to the customs of our own time to have compiled a powerful platoon of names on the letterhead. The museum occupies about half of the Frederick Douglass house and thus at once distinguishes itself from the more customary aestheric or frissonable interpretation of the property of

Douglass, a formidable orator, was agk-prop all the way and so is the new museum, for all its chaste white walls and beautifully arranged installation of a large collection of African objects.

The museum is, in fact, the main if not at the moment the only manifestation of Mr. Robbins' parent organization – also largely a solo performance – The Center for Cross-Cultural Communication, a title which at once betrays its author's State Department background and the social hopes of the African Museum. The hopes constitute an interesting idea about the Negro in America, one by no means original but one which has rarely been made as visible, tangible and available.

The idea springs from the strictly a thing as African art. Now if there is African art it must have been produced by the Africans, and if they were tapable of producing work that was capable of inspiring the top French and German artists of our time, why then surely their descendants may safely be trusted with the vote and be allowed equal access to lunch counters, swimming pools, golf links and other centers of cross-cultural communication.

The agit-prop purposes of the new Museum are thus two-fold: first to instruct white Americans in the richness of African art and thus induce them to accept American Negroes as full equals in background, hence in citizenship: and second to spread the same good news to American Negroes themselves, so that they may no longer regard themselves as imitation European-Americans but as full Americans with a cultural descent of which they have every reason to be proud.

Now of course you may say this shouldn't be necessary. No one dreams of asking the Southern red-neck to prove anything, or for that matter of asking those flowers of Southern eloquence in the United States Senate to take a simple examination in the meaning of Constitutional history. Still, in earlier days, Polish church-schools insured that the young Polish-American maintained a grasp of his Polish past, language included, and thus felt at least the equal of the Anglo-Saxons who owned the town he was growing up in. The big city Irish, in contrast, moved right into political control and their final cultural redemption came

with the election of John F. Kennedy, when we learned that the crooked has a constant of some normally

But these and other immigrants differ profoundly from the Negro American and the first point of difference is in the manner and the motive of their group arrival. The Immigrants, beginning with the Puritans, came in search of opportunity or in flight from the intolerable. With the Negro, the crossing was precisely reversed. He was captored and dragged away from his home country and sold into slavery here. The opportunities of the jungle, whatever they were, ended, and the intolerable became his new way of life. There was no such thing as a school in the ways of the old culture, nor was there the remotest opportunity of duplicating the urban feat of the Irish. The break with African culture was total. To attempt to resurrect it now as a part of a living American reality is analagous to the trish effort to revive Gaelic or, more relevantly, to earlier efforts to cheer up young zoth-Century Sicilian-Americans by pretending that they were really 15th-Century Florentines and Umbijans Americans are the heirs of the Renaissance in a thousand ways, but the inheritance comes from being European, not Italian. The American Negro, too, is European, not African. The spiritual is a 19th-Century European-American Christian-hymn. Jazz is 20th-Century European-American urban music. Bojangles Robinson descended not from Mumbo-Jumbo, god of the Congo, but from George M. Cohan.

The final misapprehension of African art as agit-prop is to relate it to the doctrines of the New York sect of orgasm worship. This again is a somewhat dolled-up version of the old Southern superstition about the Negro as sexual animal. Some Negro writers are themselves not free of the easy Slave Owners assumption that Negroes are different sexually, only the current conclusion drawn is that the difference is one up for the Negro Instead of one down. Generalized out of the strict theology of the orgasm sect, this argument speaks of savage vitality and how we all need it and how we can get it from

The assumptions cry for re-examination, but there can be no question at all of the brilliant initial success of African Art in an institutional tradition that is strictly European-American. Chief among the assistants to Mr. Robbins in the enterprise have been the photographer, Eliot Elisofon, with his substantial African collection, and Joan

Elesation of in his installed the rea-

4. 4.

our own rediscovery of African vitality.

Prior to publishing information regarding sales transaction researchers are responsible for obtaining written permiss from both artist and purchaser involved. If it cannot be established after a resourable resuch whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of rais.

ALASKA METHODIST UNIVERSITY

October 21, 1964

American Folk Art Gallery 32 East 51st Street New York, New York

Dear Sirs: '

Mr. Mel Kohler is no longer with Alaska Methodist University; however, we are continuing our policy of six major exhibitions each year in the University Galleries. I am enclosing a catalog of our current exhibition.

We would be pleased to receive announcements of your exhibitions; we will of course, place these on our bulletin boards.

Our correct mailing address is as follows: Alaska/Methodist University Galleries Alaska Methodist University Anchorage, Alaska

Yours sincerely,

(Mins) Sarakeel and
Saradell Ard
Associate Prefessor

of Art

THE UNIVERSALITE A ROYSTED OF THE COMMISSION SETTINGS OF SETTINGS OF LOS METHODIST CHIDS

Hem / ran I will probably get to N.Y. before this does, Lowerer, lest & forget " Il have asked a collector from Los Angeles to drop in and see my storm in early November when he will be in tours Of source he does not have a cond to get in and il would hat to rouse a thing. Please send him his tropped my Mrs. Taft B. Schreiber 100 Universal City Plaga Universal City, Calfornia

Prior to publishing information regarding sales transactions, escarchers are responsible for obtaining written permission rius both artist and purchaser involved. If it cannot be stablished after a responsible search whether an artist or surchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

tior to publishing information regarding sales transactions, escenthers are responsible for obtaining written permission from both artist and purchases involved. If it cannot be stablished after a reasonable sourch whether an artist or surchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



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SPELMAN COLLEGE ATLANTA 3, DEORGIA

18 XI 164

Dear Edity:

The Ratuner-Lawrence show is down and packed, and goes off to you by way of Santini Brothers. The five were well balanced and cartainly colorful and really exciting in the lobby of the building.

We used your oue; that Matther was the sone of a Jewish emigrant from Gessa, Mussia, and Lawrence the sone of a Negro pullman dining car chef, and Mero two of twenty outstanding American artists selected by the Fined Foundation for a special grant, illustrated monograph and a retrospective show. The label also indicated they came from the Downtown Gallery in New York City and were FOR SALE.

at one time I thought I had one of the patrons of the Jewish community who would buy a Rattner, but—. Maybe next time. The Gollege was much interested in obtaining one of Jacob Lawrence. The amount involved, even for the 1945 one was/more than was in hand. We will keep working on it, however, and may write you later on it.

The reciepts turned up, sure enuf, in the box, and for your records, a signed copy is enclosed to make your documents ordered, and replace the reciept by letter which was sent you previously.

A great many thanks.

John Davis Hatch Coordinating Advisor and Acting chairmen, Fine Arts Department.

Edith Gregor Halpert
The Downtown Gallery
32 East 51st St. N. Y. C. 22.



painting le Las done i the last two year and should be glad to per of them to you if you would like to see something of his work. In the meantine dan endosing a catalogue of an extiliation of hairtings be had last year, togethe will a newfate article concurry the same. Lour Saittfully Jane Mr Caukey

3rd Maven Lu, 1964

int to publishing information regarding sales transactions searchers are responsible for obtaining written permission on both urbit and purchases involved. If it cannot be stabilished after a reasonable search whether an artist or archaser is living, it can be assumed that the information my be published 50 years after the date of sale.

Jan 00

October 17, 1964

Mr. Ward Cruickshank II, Curator Museum of Art, Science and Industry 14470 Fark Avenue, Ninety Acres Park Bridgeport, Connecticut

Bear Mr. Croickshank:

Please forgive the delay in answering your letter, but this has been so heetic a period that I did not have an opportunity to check our records, which date back 12 years - in relation to the Hoppin purchases.

You will now find the detailed list below. I did not want to exaggerate the valuations - a customery practice these days - as there is no object in paying excessive insurance premiums.

| David Fredenthal | NORTH FROM THIRD 1952 | W.C. on paper \$450. |
|------------------|-------------------------|--------------------------------------|
| Remben Tam | ISLAND OF MONHEGAN #4 | Casein on paper 300. |
| Arthur C. Dove | SUNSET 1935 | W.C. on paper 500. |
| Mr. Dr. | TWO HORSES 1935 | W.C. on paper 450. |
| William Zorach | 5TH AVE. FROM THE PLAZA | 1951 W.C. on paper 500. |
| Carroll Close | GOOD FRIDAY 1952 | Tempera on card- board panel 300. |

Also, one of these days I will make a trip to the warehouse to select the Pennsylvania German fractur "Birth Certificate" which I would like to give in Ken's name to add to your collection.

I was so involved with work all summer that I spent practically no time in Newtown and therefore did not communicate with you, but hope to find a winter weekend when I can get to Bridgeport to see you and the overall collection. Meanwhile, my very best regards.

Sincerely yours,

October 21, 1964

Henry Hecht, Jr., who was on the Corcoran staff for a year, has now joined me as Assistant Director of our Museum. He is beginning to take some of the load off of me but we still have many other serious problems to overcome to get. this Museum launched. We have not gotten the kind of help and support that we thought might be forthcoming. Everyone seems to be raving about what a fine thing the Museum is and what a contribution it has already begun to make to Washington's cultural life (saying these things not merely to me which I might take with a grain of salt, but to others with the word getting back to me). But the community has not yet come through with the kind of support we will need and the foundations are very slow in moving, so we continue to operate very inefficiently on a shoestring. All told, our total income from grants, contributions and services has been \$22,000 since I began the venture. This, of course, has helped us to pay the bills, but we still have a long way to go before we are on sound footing and I am getting more and more exhausted with it all. Nevertheless, there continue to be good signs, all of which will help us in the long run: Secretary of State Dean Rusk gave us a strong word in a recent speech, President and Mrs. Johnson are expected to visit the Museum sometime this fall, Adlai Stevenson has been invited by Assistant Secretary of State Wayne Fredericks to join our Board of Directors, and Averill Harriman has promised some support. So perhaps things will begin to break soon, but in the meantime I am rather discouraged and this in turn saps my energy.

I will call you when I get to New York to deliver the Weber and (?) the African sculptures.

With best wishes,

Sincerely,

Warren M. Robbins

WRM: wb

November 3, 1964

Mr. David Lucom Hinkhouse Inc. 121 Variok Street New York, New York

Dear Mr. Lucous

Please may we have 500 more letterheads like this and 500 more envelopes to match. Incidentally, the last group, as you can see, didn't match exactly.

I will appreciate your prompt attention as I am running very low. Can you let me know when I might expect them?

Many thanks.

Best.

Tracy Miller

equent en mon hour les



FREDERICK DOUGLASS TOWNHOUSE 316 A STREET, NORTHEAST, CAPITOL HILL, WASHINGTON, D. C. 20002 Lincoln 7-8690

October 21, 1964

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith,

Thank you for your letter of October 13. I am planning to drive up to New York next week and will probably be there on Monday or Tuesday, the 26th or 27th, at which time I will of course bring with me the Max Weber. Its absence will, however, leave a very big gap in our exhibition. Not only do we not have very many good examples of African-influenced paintings in general, but this one was particularly appropriate for what we are trying to do.

I will also bring back the two pieces of African sculpture if you wish, but I am anxious to have you continue to be represented in the Museum. The Senufo piece (which incidentally I have found out is Baule, but quite close to Senufo) is part of a display of three heads: Eliot Elisofon's double Firespitter and Carlebach's Baule Buffalo Head, each of which compliments the others; and the Dan piece is of course so excellent example of the classical style which not only makes a fine visual contribution to the exhibition, but is one of the pieces that I talk about in the 1½ hour guided tours and lectures that I give to classes of Foreign Service officers and other groups who come to the Museum. I hope you can see your way clear to letting us have them through January but if you need them back right now I will bring them with me.

I continue to be concerned about your health and the amount of work that you do. I hope, indeed, that after the operation you mention, you will take it easy and try to get back to "normalcy." I know the secret of who your experienced, efficient Assistant Director is and am sure he will be a great help to you. He is very highly regarded.

October 29, 1964

Luce Romeike Luce Building Topoka, Kansas

Contlement

As we have already received from friends and clients several copies of the Associated Press article by Jorie Lucioff on Mrs. Helpert and women art dealers, it will not be necessary for your readers to clip any more copies of this item.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller, Secretary to Mrs. Halpert for to publishing information regarding sales trateactions, specifiers are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or archaser is living, it can be assumed that the information sy be published 60 years after the date of take.

The Downtown Gallery 32 East 51 Street New York, New York 10022

October 22, 1964

To: Joe Mayer, Comet Ray Letter Service

Yesterday I gave you a new PUELICITY stencil; Cleve Gray, Wingdale, New York. This is incorrect; it should be Mr. Cleve Gray, Cornwall Bridge, Connecticut.

Please remove the following from our PUBLICITY list:

Miss Anne Rosenthal.

Show Magazine
140 East 57th St.

New York, N. Y.

Celebrity Service Inc. 140 West 57th St. V New York, N.Y. 10019

Art Editor

Manhattan East

12 East 64th St.

New York, N. Y. 10021

Mr. Robert E. Reese, Exec. Editor
New York's Weekly Calendar
Dawn Publishing Inc.
GPO Box 8
New York 1, N. Y.

Mr. Brian O'Doherty New York Times 229 W. 43rd St. New York 36, N. Y. Mr. John Sturdevant, Man. Ed. American Weekly 235 E. 45th St. New York, N. Y.

Please add the following to our PUBLICITY list:

Mr. Brian O'Doherty Newsweek 444 Madison Avenue New York, N. Y.

Miss Anne Rosenthal Art in America 635 Madison Avenue New York, N. Y.

Please add the following to our ARTIST list: Mr. and Mrs. John Rood

Mr. and Mrs. John Rood / 2441 California Street N.W. Washington, D. C. 20008

and change Mr. Stuart Davis
15 West 67th Street
New York, N. Y.

Mrs. Stuart Davis 15 West 67th Street New York, New York 10023

On our CUSTOMER list, please remove: Mrs. George Slemonn 20 Sutton Place South New York, N. Y.

and change: Mr. & Mrs. Willard Cummings
Studio 830
154 W. 57th St.
New York, N. Y. 10019

Mr. Willard Cummings Studio 830 154 W. 57th St. New York, N. Y. 10019

and change: Mr. Edward Nakamura 1266 Matlock Ave. Honolulu, Hawaii Mr. Edward Nakamura 3371 Kachinani Drive Honolulu, Hawaii 96817

Again, may I request your prompt attention in sending me the new white cards and pulled stencils. Many thanks.

to

Tracy Mules

Fashion Communist-Style Is Mrs. Eshkol Finds More Uniform Than Elegant

By PRESTON GROVER

MOSCOW .-- A Communist camp conference on Styles For The New Man has concluded in Mescow with a style show that was more distinguished for uniformity than elegance.

In a way, that was the aim. A spokesman opening the abow said the 10-day meeting was called to "find correct lines and to define the direction of development of beautiful clothes for peoples of soci-alist countries."

The style snow was held as a part of COMECON (Council for Mutual Economic Assist-

It was staged in one of the big pavilions built five years ago by American enginers to house the 1959 American Exposition.

COMECON is seeking, without too much success, to coordinate industrial produc-tion among the socialist states



a midriff swim suit leads de at the 10 day meeting nd to define the direction for peoples of socialist de mi Monton lost week.

> All the seven European Socialist states which were showing had men and women models. China and outer Mongolia did not present in o de la, elthough Guter Mongolia is a member of COMECON.

Library Populated

By ISABELLE SHELTON Star Staff Writer

Mrs. Levi Eshkol, wife of Israel's visiting Prime Minister, learned a few things yesterday about how the Library of Congress serves Congressmen—and may have passed along a few ideas to the library.

Herself the librarian for the Israell Parliament back home, the Prime Minister's wife was very interested in the Li-brary's Legislative Reference Service when she toured the institution yesterday.

She heard from Lester Jayson, Deputy Director of the Service, how it has developed over the years as a non-pertisan group of specialists who supply expertize to any mem-ber of Congress on any subject so long as the query is not partisan, such as a request for the record of one's opponent, said Mr. Jayson.

The visitor's eyebrows went up when she heard the reference service has 200 employes, about 100 of them research apecielists.

"I do it all myself," she said. Of course, the Israeli Parliament has only 120 members, compared to 585 in this country's House and Senate, she pointed out diplomatically.

Mr. Jayson said the Legis-lative Reference Service serves Congressional staff members, too, which mean they literally "work for thou-

A gentle though vivacious lady, Mrs. Eshkol suggested helpfully that there might be another reason why she could do it all for members of her legislature.

"We have less books," she said smilingly. "That is help-

One labor saving device the particularly member seeks information: about another member's records, the Prime Minister's wife said with a grin, is to "refer one to the other. It makes it easier for me!"

The visitor, who was wel-comed by Librarian of Congrees L. Quincy Mumford and his deputy, Rutherford D. Rogers, was conducted on a tour

of the building by Assistant Librarien Elizabeth Hamer. She saw a special exhibition of books published in the Hebrew language, and also visit-ed a section of the library devoted to Hebraic studies.

After the library tour, Mrs. Eshkol went briefly to the Phillips Gallery. She found it "lovely," but stayed only briefly because she was very Weary after a day that started at 9 a.m. with a tour of the National Gallery of Art.

The National Gallery visit was followed by a tour of the National Archives, and then Mrs. Esthol went to a luncheon given in her honor in the Senate Caucus Room by Senator Maurine Nenberger.

At the huncheon Mrs. Eshkol said Israeli women have been granted equality with men in "Our Declaration of Independ-

One result, possibly, she said, is that 10 per cent, or 12 of the 120 members of the Israsil Perliament, are women.

An impressive 95 per cent of the voters traditionally turn out for Israeli elections, without any prodding from the government," the visitor said.

Mrs. Adams Marries Aubrey Dooley

Mrs. Thomas B. Wood of Cincinneti, Ohio, announces the marriage of her daughter Mrs. Margnerite W. Adams of Lynchburg, Va., to Mr. Aubrey O. Dooley of Bethesda. The wedding took place June 1 in Washington with the ceremony performed by Dr. Clifford Homer Richagond, paster of the Chevy Class.

Mrs. Dooley is the widow of Mr. Walker H. Adams who was an official of the Federal Deposit Insurance Curporation. Mr. Dooley is Vice President and Trust Officer of the National Bank of Wast-

The couple will live in Bethesda.

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Prior to publishing information regipting sales transact researchers are responsible for obtaining written permition both wrist and purchaser involved. If it cannot be established after a responsible search whether an artist operabaser is living, it can be assumed that the informatingly be published 50 years after the data of sale.

THE MEMPHIS ACADEMY OF ARTS

OVERTON PARK MEMPHIS TENNESSEE 38112

901 - 272-1762

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51 Street New York, New York 10022

Dear Mrs. Halpert:

If you're as gracious to all your visitors as you were to me last Tuesday morning I don't see how you ever get any work done.

Of course I feel that much was accomplished, and am particularly grateful for your plan to send both an early and a late example by at least a few of the artists. This will make not only an interesting, but also a most instructive show, a factor that an art school is particularly concerned with.

As you suggested, I have written Santini, and enclose a copy of my letter. I just hope the ear is all right and that you're up to making the selections for us in time for Santini to get them off for installation around the first of November.

And of course the 15th and 16th are marked in red on our calendar. A room in your name is reserved for those two nights at the Park-view Hotel.

Thank you again, and please know how much we look forward to your visit.

Sincerely,

Edwin C. Rust, Director

19 October 1964 ECR:elf

P.S. I am very remiss in not having spoken to you about an honorarium for your talk. Let me know about this, won't you? And we are still in need of publicity material, both on you and on the paintings. Have you a little for your talk?

LAW OFFICES OF

RUBIN, BAUM & LEVIN

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PREDERICK BAUM
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RONALD GREENBERG
FAUL S. MILLER

898 MADISON AVENUE NEW YORK, N. Y. 10022 PLAZA 9-2700

October 19, 1964

Mrs. Edith G. Halpert Downtown Gallery, Inc. 32 East 51st Street New York, New York

Re: Corcoran

Dear Edith:

Mr. Williams just phoned me to ask me to remind you that the Corcoran Board meets on October 26th and he would appreciate it if you could advise me as to the remaining points, so that I could clear them with Hamilton before October 26th, to enable him to retype the agreement in final form and present it to the Board at the meeting.

With best regards.

Sincerely,

FB/ias

Mr. and Mrs. Godon T. Hoold regret they are unable to accept the skind invitation for The Previow Reception on Monday, November 2, 1964

The one coming to My the only Non and will say

rior to publishing information regarding sales transaction occurriants are responsible for obtaining written permissio from both artist and purchaser involved. If it cound be stabilished after a reasonable search whether as artist or surchaser is living, it can be assumed that the information may be published 60 years after the date of rais.

G. M. REINGOLD & Co.
INVESTMENTS
SUITE 6
6535 WILSHIRE BOULEVARD
LOS ANGELES 48, CALIFORNIA

October 19, 1964

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51st Street New York 22, N. Y.

Dear Mrs. Halpert:

Thank you very kindly for your letter of October 16, k964.

I plan on being in New York in January and will stop in and see you. Quite definitely, I would be interested in a copy of the serigraph which I requested should it show up.

I will appreciate hearing from you.

Sincerely yours

Gail M. Reingold

gmr/cw

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission into both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or synhaser is living, it can be assumed that the information asy be published 60 years after the data of eds.

October 31, 1964

Mrs. Robert Carmon, Secretary Shaker Community Inc. Hamsook, Massachusetts

Bear Hrs. Carment

Thank you for your letter and the check made out for the account of Charles H. Sheeler Jr. The latter, together with a copy of your letter, has been forwarded to the artist, who will expect the second payment as agreed in October of 1965.

Sincerely yours,

EOH/tm

October 23, 1964

Mrs. Adele Rosenstein Camellia Mouse 1235 Grand Street Denver. Colorado 80203

Dear Adeles

I feel like a heel being so late in answering your letters, but because I am so exhausted I accomplish about one-third of my previous capacity and just don't have the time and the relaxed mood to write a personal letter which is not dripping with use.

So here I am at the telephone (substitute Ediphone). Do you remember that old song?

There has been very little change here and as far as I know I am still hemeless as of January lat. However, Mathely made a date for me with the doctor and I actually had my ear-whatever-you-call-it-canal drained and am no longer in pain, which is a transmissions relief. So much for my-self.

I am of course delighted that you are having such great success in your new work, plus the fact that you have an opportunity to get sunshine, sight-seeing and are enjoying your new job. The younger generation, if it worked as hard as we older citizens, perhaps we would all be basking in the sun. But, to quote Bella Minden, some of us have an abnormal drive which is incurable. So I congratulate you on finding a happy medium and hope that you will continue the short respites together with the pleasure of achievement. Keep up the good work and let me hear from you frequently. One of these days I'll eatch up and will send you a real megil-leb. Meanwhile...

LOW

BOH/tm

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7/2

to see of the

Yale University Art Gallery

IIII CHAPEL ST., NEW HAVEN II, CONN.

ANDREW CARNDUFF RITCHIE, DIRECTOR

22 October 1964

Mrs. Edith Gregor Halpert Director The Downtown Gallery 32 East 51st Street New York, N.Y. 10022

Dear Mrs. Halpert:

I am preparing an exhibition on Alfred Stieglitz and An American Place. The exhibition will be based on the Stieglitz Archive here at Yale and will be composed of the very paintings shown at An American Place.

I would like to discuss this exhibition with you. I would welcome any suggestions you may have, and I would like to ask your help in locating works which were shown at An American Place.

I plan to be in New York on November 4 - 6. Could I see you sometime during those three days? If that is not convenient for you, please suggest a time that would be suitable since I can come to New York at almost any time.

Sincerely yours,

oroces con

Robert M. Doty Assistant to the Director

RMD:WS

Prior to publishing information regarding soles transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable sound, whether an artist or purchaser is living, it can be assumed that the information may be estimated 60 years after the date of sale.

SHAKER COMMUNITY, INC. HANCOCK, MASSACHUSETTS AN AMERICAN HERITAGE

October 22, 1964

Mrs. Edith G. Helpert The Downtown Gallery 32 East 51 Street New York 22, N.Y.

Dear Mrs. Halpert:

Mrs. Miller has asked me to forward the enclosed check for \$5,000 to you as the first payment on the purchase of the Sheeler Collection, the next and final payment being due in October 1965.

I have made the check out as suggested in your June 30th letter.

Sincerely yours,

Mrs. Robert Carmon

Secretary

80

Mileno Via Visconti di Modrone 20 Telefono 707.639

Milano, 31 Ottobre 1964

Downtown Gallery 32 East 51 Street New York, N.Y.

Bear Sire,

During my staying in New York I went to see Mr. Ben Shahn to ask him to examine one of his old paintings. Mr. Ben Shahn told me to contact you and deal with you as I am very interested in buying one of his works.

I intended to come to your Gallery to leave a "pierre image" as a present for Mr. Ben Shahn, but my sudden leaving New York prevented me from doing it. Painter Ugo Guarino resident in New York, will take care of it.

I would very much appreciate if you could send me some photos of Ben Shahn's paintings.

Best regards

Yours sincerely

Roberto Scalabrini

November 2, 1964

Mr. Ansley Graham Galerie Intime 1542 Kelton Avenue Los Angeles 24, California

Dear Mr. Graham:

Both Mrs. Davis and I have been going through our photographic records very carefully in the hope of finding some record of appainting similar in character to THE BLUES. This is so dissimilar to anything of the period that she particularly has strong doubts about its authenticity and we are now sending it to a conservator familiar with his work to check into the matter thoroughly. This will take a few more days and you will hear from me promptly upon receipt of the information. In any event I'm sure that you would not want to sell to a local client a painting that may be doubtful and would prefer to have the correct information despite the slight delay involved.

Sincerely yours,

EGH/tm

October 26, 1964

Dear Edith,

We love our new gallery, and of course we've been so ferociously busy, I haven't had time to write and to thank you for your telegram. It was very sweet and thoughtful of you to remember the date of our opening, and we were happy to hear from you. ArtForum is doing a story on the show (Lundeberg) and the new gallery and asked for installation shots. They turned out beautifully, and I will send you a print as soon as we have some more made.

You know, we're only a few building removed from our old address, so we have been able to walk to and fro in waking the move -- with the invaluable help of my boys on week-ends. we have lots and lots to do still, but we're getting there. The reviewers referred to our new quarters as "handsome and spacious" and Helen Lundeberg has received excellent reviews.

Morris is working hard and well. It is going to be a stunning show--I believe you will feel as I do, and Bill too, that he has taken a forward leap. His show will open three weeks from tonight, and we do wish that you could be here,

There's never an end to the mountains of work to be done, and thank heaven for the help of the boys. 'his weekend we have to complete our move, and finish cleaning the old gallery, as it has been sublet and the new occupants moving in the first of Nov.

No doubt you heard that Morri, my husband died suddenly Sept. 2. It was a blessing for him in a way, as he died in his sleep after a brief illness in the hospital. I had talked to him just two days before, and even the doctor didn't regard his condition as critical. But he said his behavior had been "psychotic" the last two days before his death.

Have you seen or heard anything of Jane Ward recently? I must write to her about Lundeberg and Feitelson, as she had expressed an interest in their work. There's a London dealer here who is interested in showing them at his gallery if it can be worked out. He's coming back again tomorrow, and we're going to their studio to see earlier examples also.

Morris has been in the process of writing to you for weeks, but he's so busy with his painting (sometimes I hear him downstairs in his apartment battling away at his easel at 3:A.M.) Morris has lost 35 pounds, and looks ten years younger. The Doc is pleased with his condition, and is of course on the waiting list for a painting. He is a nice man and a fine doctor -- and a true art lover, and has helped Morris a great deal. Bill sends his very warm regards and thanks you for the telegram, and we all send love. We hope you can come to the opening.

As ever.

for the Krewert show- morris, Frame, Lundeley + Feelelson

October 29, 1962

Mrs. Benjamin E. Lippincott 252 Bedford Street, S.E. Minnespolis, Minnesota

Dear Gertrude:

I have started the season with a continuity of temporary help plus a continuity of confusion. Thus your card was mislaid and I could not for the life of me remember the name of the hotel and am writing to you at home to make sure my note reaches you.

I can't tell you how distressed I am that I missed you during your visit in New York, but hope that you will make another trip soon so that we can get together and have a real ball.

My best to you and Ben.

Sincerely yours,

BOHICE

ART DEALERS ASSOCIATION OF AMERICA, INC. 575 Madison Avenue New York, N.Y. 10022

October 26, 1964

TO ALL MEMBERS:

Enclosed herewith is the Annual Report of the directors of the Association in the form required by New York State law. As you will see, it refers mainly to financial matters. A detailed report of the Association's activities during the year will be made at the Annual Meeting and a summary of that report will be included in a letter to members which will follows.

RALPH F. COLIN

October 27, 1964

Hr. Mayne A. Beker Vogel, Signay, Seidman and Harris 25 Belden Avenue Norwalk, Connecticut

Dear Mr. Bakert

With regard to the Ben Shahn about which you wrote us, please note that we have no record of the names Theodore Lodigensky or Theodore CoConis.

If you would give us the title, size and medium of the picture, we will see what help we can be from that.

Sincerely yours,

Tracy Miller, Secretary to Hrs. Halpert

1401 WALNUT STREET PHILADELPHIA 2: PA

November 3, 1964

LOCUST 8-7777

Mrs. Edith Gregor Halpert, The Downtown Gallery, 32 E. 51st Street New York, N. Y.

Dear Mrs. Halpert:

Marilyn and I are most pleased to receive your invitation to dine with you on Friday, November 6th. We shall arrive in New York City early in the afternoon, and at that time we will call you, so that you can advise us what time would be convenient. We are both looking forward to seeing you.

Not only have we seen the Davis exhibition at the Pennsylvania Academy, but we have seen it many times. We agree with all that you say about him, and we find we are growing fonder of our own painting as times goes on.

With kindest personal regards, I am,

Sincerely yours,

BRP:w

BARRY R. PERIL

A CULTURAL FOUNDATION FOR INTER-RACIAL UNDERSTANDING

What archaeologists and historians are rediscovering about the cultural heritage of Africa bears close relevance to this generation's quest for accord and respect between the Negro and white peoples of America and the world. The Washington Museum of African Art is the first public institution in the United States to devote itself exclusively to portraying the significance of this heritage and its implications today.

Though the Nation's capital has a Negro population of over 50% and one of the highest concentrations of African diplomats, students and official visitors of any city in the world, its cultural life is almost entirely white oriented and there is little public knowledge of the rich vein of creative expression which stems from Africa.

With exhibitions of the ancestral arts of Africa and with programs of lectures, films, discussions and performances reflecting its contemporary culture, the objectives of the Museum are:

to provide for Washington and the nation a permanent manifestation of the past and the potential contribution of the Negro peoples to the culture of man.

to build a cultural foundation not only for social respect for the Negro by the white world but also for that group-esteem which the American Negro himself can derive from greater knowledge and appreciation of his own ancient creative inheritance.

to serve as a cultural center in the United States where representatives of the nations of Africa can join with Americans and people from other lands in

common interest in the arts of the Negro peoples. to fill the need for an educational resource in the spheres of both art and general inter-cultural understanding for the schools and colleges of the District and the nation, for government agencies engaged in international training and research, and for visiting foreign officials and scholars.

The Museum is sponsored by the Center for Cross-Cultural Communication, a non-profit corporation which fosters intercultural understanding through programs in the social sciences and the arts.

NOTES ON THE INAUGURAL EXHIBITION OF THE MUSEUM OF AFRICAN ART

Although to the uninitiated observer, the tribal sculpture of Africa appears strange and often grotesque, it is recognized by art historians and anthropologists as representing one of the great creative traditions of mankind. To be able to understand and appreciate it, one should perhaps exercise with Samuel Taylor Coleridge "that willing suspension of disbelief", looking beyond its surface forms and alien subject matter to recognize those important and powerful elements which constitute art. Behind the seeming crudity of some pieces, fashioned often with the unrefined tools of a pre-technology society, there is to be seen an emotional expressiveness which comes from strong spiritual conviction; a highly disciplined conformity to tradition despite original and extremely varied execution of detail; a subtle control of composition and balance; and an inherent understanding of the abstract which surpasses by far, that of many modern Western artists.

Its human and anima! representations, often in ingenious combination, are carved in different forms and for differing purposes. For example, highly sophisticated, if grossly distorted, masks and headdresses intended to protect or to coerce; male or female figures used as fetish or fertility images; purely decorative ceremonial implements, prestige symbols and household objects important to; and logical for, the cultures that they were part of.

The 150 pieces of sculpture in this first exhibition of The Museum of African Art comprise a broad but by no means complete survey of the kinds of carving characteristic of the traditional cultures of Western Africa—the predominant area for such art.

illustrative is the Kono bird, the tribal emblem of the Senufo people of the lvory Coast. It is included in several different forms along with other Senufo configurations which extol ancestors or lodge spirits and forces.

Displayed in rich variety are depictions of the antelope, an animal which figures importantly in the life and ritual of the Bambara people of traditional Mali. Dominated by the homs symbolizing power and ranging from naturalistic to highly abstract versions, they are worn as headdresses in ceremonial dances. Particularly remarkable carvings from the Congos, Nigeria, and Gabon are also among the sculpture which all told represent some 30 tribes from regions covering 15 countries of modern Africa.

This sculpture, taken from its original tribal context and isolated for its aesthetic qualities, reveals that there is imbedded in the traditional African personality a creative force and a propensity for cultural expression which has a vital contribution to make to modern civilization.

WMR

searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or surchaser is living, it can be assumed that the information sy be published 50 years after the date of sole.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS BROAD AND CHERRY STREETS PHILADELPHIA 2 LOCUST 4-0219

Frank T. Heward, President

Alfred Zantzinger, Vice President Joseph T. Franc, Jr., Director and Secretary

C. Newbold Taylor, Treatmer

Mr. and Mrs. Joseph T. Fraser, Jr.

regret that they will be unable

to accept the kind invitation of

The Downtown Gallery

to the Preview Reception and Cocktails

оп

Monday November 2nd.

Country Art Gallery
WESTBURY, LONG ISLAND
EDUSWOOD 3-0303

MRS. DOUBLAS A. MCCRARY MRS. CHARLES S. PAYEON MRS. EDWARD L. WATSON

Mun Coely

October 28th, 1964

Miss Edith Halpert Downtown Gallery New York, N. Y.

Dear Mrs. Halpert:

We are enclosing a copy of Bill Zorach's list. We are happy to say that everything is safely in the gallery.

I trust that you will be agreeable to the same arrangment as the one we have with Miss Kraushaar - namely, that the Country Art Gallery will receive 20% on any (we hope) sales.

With best regards,

Clarissa H. Watson

CHW:vg

October 17, 1964

Dr. Irving F. Burton 26912 York Road Huntington Woods, Michigan

Dear Irv:

As Coris probably told you, I have been quite a mess during the last few weeks with a bad ear infection, but finally got the darn thing drained and am now attending to my business and to the most voluminous bunch of correspondence you have ever seen. I think I can go into competition with General Motors.

You can tell Doris I am cross with her because she did not come in to see me during her stay in New York, but that I will forgive her if she comes with you on your next trip and you will have dinner with me.

As you may recall, the Marin you both wanted so badly belongs to Junior and his wife, both of whom refuse to part with the picture.

As far as Dove is concerned, I regret that I cannot decipher the title mentioned in your letter. Is the word "Embryo", which is the closest I could get and the association of M.D. makes it rather logical. In any event, I'm sure you will find an example that Doris and you won't be able to resist.

I hope that you will be in New York before mid-November. I'm dictating this letter in my apartment and don't recall whether I am leaving for Arizona and Tennessee for an opening and a lecture respectively on November 12th through the 16th or the following week. Also, I am taking an honest-to-goodness vacation in mid-December, so I hope your date of arrival will not conflict as I would hate to miss you on one of your rare visits as I would love to see you and Doris.

With fond regards,

EOE/tm



DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS November 3, 1964

Mrs. Edith Halpert Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

Thank you very much for your letter of October 16th, regarding the many problems involved with the Stuart Davis estate. I fully appreciate the legal delays that are inevitable and hope that everything is settled in time for your planned exhibition in the spring of 1965. I do hope you will advise me the moment the estate is settled and some of the paintings are for sale as I want very much to add a Davis to the Museum collection.

I am also most interested in Max Weber and I hope that there will be an opportunity the next time I am in New York of stopping at your gallery to look at some of the Webers you have. I was particularly impressed by "New York 1914" in the current Baltimore show and would be interested in knowing if this picture is available. It seemed to me to be not only a major work but a very beautiful one and is the type of Weber I have in mind.

I hope to be in New York sometime in the next month and will make an effort to call you for an appointment. Meanwhile, many thanks for explaining the problems of the Davis.

With best regards,

Sincerely,

Merrill C. Rueppel

Director

MCR:bp

Flesning museum Bureniffon, Ut. Ly Mr. Richard Janson Univ. of Overwort Dove True 111 1934 isk openie less 10% mudis

searchers are responsible for obtaining written permission one both artist and purchases involved. If it cannot be stablished after a reasonable search whether an artist or galaxies is living, it can be assumed that the information my be published 60 years after the date of sale.

October 17, 1964

Mr. Joseph C. Haefelin Lakeview Center for the Arts and Sciences Peoria, Illinois

Dear Mr. Haefelin:

Esh. Cut

I am so sorry to be late in my reply to your letter of October 2nd, but we opened our exhibition the following week and have been completely overwhelmed with work. However, since your exhibition does not open until April, I'm sure that you will not have been inconvenienced too greatly.

As I advised you, there are a large number of paintings of THE PEACEARLE KINGDOM theme by Edward Micks and mine (which I of course consider precious) is rather small. However, if you can find no other example available, I will be very glad to lend this painting for your exhibition. I am now enclosing a photograph for your consideration.

You wight also look through the catalog of our current exhibition which lists the artists we represent or have in our inventory. If there are any which interest you particularly, please let me know and I will send you photographs of these as well.

Sincerely yours,

EOH/tm

Summer

No neg. - The re-plantice

MA

October 21. 1964

Mr. Lee Mordness Mordness Gallery Spi Madison Avenue New York, New York 10021

Dear Mr. Nordness:

The following are the current valuations of the works on which you requested the information:

| Sheeler | SUM, ROCK AND TREES #2 1959 | oil | \$18,000. |
|----------|---|---------|-----------|
| O'Eneffe | ONLY ORE 1959 | o11 | 10,000. |
| Davis | INT'L SURFACE #1 1960 | oil | 25,000. |
| Rattmer | MOSES'I AM' 1958 | oil | 9,500. |
| Shahm | WE DID NOT KNOW WHAT HAPPENED TO US 1960 | Tempera | 18,000. |

Sincerely yours,

BOH/ta

n both artist and purchaser involved. If it cannot be blished after a reasonable search whether an artist or chaser is living, it can be assumed that the information y be published 60 years after the date of sale.

Darling! I flew tome from New Orleans.
menson, tramed town gone to MEMPH15
if I'd known! How's OUR Smut Davis

to which you are invited

for a talk by the director of the Gallery EDITH GREGOR HALPERT

on Monday evening November 16, 1964 at eight o'clock Overton Park



THE FINE ARTS PATRONS OF NEWPORT HARBOR

400 Main Street · Balboa, California · Telephone 675-3866

October 22, 1964

Miss Edith Halpert Downtown Gallery 32 East 51st St. New York, New York

Dear Miss Halpert:

The Fine Arts Patrons of Newport Harbor are planning an American Primitive Painting Exhibit next January; an exhibit of both historical and contemporary primitive paintings.

I know you have done a great deal of work in this field, and that the Downtown Gallery has had many such exhibits in the past. May I impose on your good nature and come to see you? I will be in New York this next week, on the 27th or 27th, and would like to call you for a few minutes of your time.

Thank you so much in advance.

Sincerely,

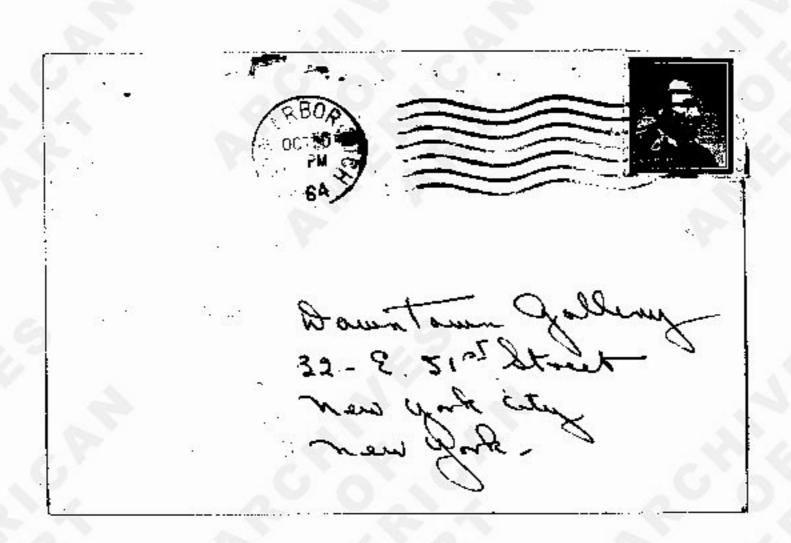
Mrs. Charles Ullman

Exhibit Chairman

ms

Tuesday, 2nd November 1965 Mrs Edith HARPERT The HAR PERT Gallery BITZ-TOWER Hotel FARE So & 57th NEW YORK- NEW YORK-10022 Hear Mar. Hospers _ for national publicity I would appear on CBS-TV's "WHAT'S MY LINE! " Lussed as the RAPPHABET & Clown: "I AM MY OWN (ARTIST'S) MODEL." (See the two enclosed snapshots. Or - I would appear as one of three in an episode of "To TELL THE TRUTH" (CBS-Claim tilt identified by my own name as signed on my fraintings: Wither way, as an artist I lould be given initial NATIONAL PUBLICITY that could coincide with the opening of my FIRST ONE- MAN SHOW which would be the AIRST SHOWING OF ANY OF MY WORKS: If I'm ready to be shown at all, I'm ready for Now York!

searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or brokeser is living, it can be assumed that the information by be published for years after the dots of sale.



Mws.

October 28, 1964

Subscription Department Saturday Review 380 Madison Avenue New York, New York 10017

Gentlemen:

As you can see by the attached two mailing labels, we are receiving the Saturday Review in duplicate, two copies of each issue.

If we have inadvertently renewed before it was necessary, the second subscription should, of course, be added as an extension of the first.

Would you please take care of this matter and be good enough to let us know the <u>final</u> expiration date, when both subscriptions will have been exhausted.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and pearchaser involved. If it cannot be stablished after a reasonable search whether an artist or surchaser is living, it can be assumed that the information sy be published 50 years after the date of sale.

rice to publishing information regarding sales transactions, agarchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or surchaser is living, it can be assumed that the information sy be published 60 years after the date of sale.

Spook Farm Gallery

OU -23, 1964

Spook Hollow Road, Far Hills, New Jersey . Pengack 8-0345 * Directors: Me at Mes Hugh Hyde

Dear Hors. Halpeit.

R2 our hurried conversation or your doorstep yesterday morning - whe due planning ou exhibition of drawings by There planning our exhibition of through December. To Jevey arists in late Thos. Through December. To Celebrale the tenesteriary of TI. I. The artists we plan to exhibit one Requiald Marsh. Lemand we plan to exhibit one Requiald Marsh. Lemand Baskin, Jrin Learns, Carmen Cicero, and way

BRACKENRIDGE PARK

SAN ANTONIO 9, TEXAS

TELEPHONE: TAylor 6-0647

October 27, 1964

Edith Gregor Halpert Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

Thank you very much for making the John Marin Exhibition possible for this museum and for the San Antonio Art League.

Very truly yours,

Martha Utlesback

Martha Utterback Curator of Art

11/2/64

I should mention that Broderson was in our 1963 exhibition. We talked with William Dole at the Rex Evans Gallery in Los Angeles where we selected his work, so he too knows about our request for "comment." Should we also credit The Downtown Gallery on Dole, as well as Evans?

As always it was a pleasure to be with you, and your late afternoon casis is a veritable life saver.

Please do think about paying us a visit next March during the show. We would all love to have you here.

Sincerely yours,

C. V. Donovan

CVD:BS

Enc.

. .-

October 24, 1964 Mrs. L. Corrin Strong Whitehall Road R.F.D. 2 Annapolis, Maryland Dear Mrs. Strong: I was very glad to hear from you. The reason my reply is delayed is that our archivist works here only bi-monthly. Now that I have the information requested I am enclosing it in duplicate so that you may retain a copy for your records and send one to Mrs. Bowles. The photograph has been ordered and will be mailed to Mrs. Bowles immediately upon receipt of the print from our photographer. Sincerely yours, EOH/tm

October 23, 1964

Mr. Stephen A. Stone 180 Elgin Street Newton Centre, Mass.

Dear Steve?

Imagine my enharmsement when I received your letter the other day. After my first impulse to attack the Post Office system, I realised that, due to the incredible load of work in the Gallery, I have been using an outside agency to transcribe my Ediphone dises, and well remembered that I had gone downstairs one evening some weeks ago to get all the data you requested and diotated a letter to you together with an official statement in a separate letter supplying the facts you requested. The latter was in duplicate so that you would have one for your Revenue Agent. I just went downstairs to search for the carbons and found nothing whatsoever in the files. Obviously, the operator skipped your letter and possibly others and all this time I assumed that the material had been mailed to you.

And so I will do my best to recall the previous details and am sending you a statement repeating the 1960 figure and also mentioning the fact that the value as of today is certainly a great deal higher.

Please forgive me for the second delay as well. I had a slight operation (only an ear) which has put me out of commission for the past two weeks, plus the period prior to that when I was such more unconfortable.

Do come in soon. I would love to see you and Sybil.

As ever.

ROH/ta

June 13, 1964

SCIENCE NEWS LETTER

ANTELOPT 10 APPRILE ... This dark wooden antelope beadpiece was carred by the Bambars maple of a bat is today Muli in West Africa. It was worn on the head during bursest and important occasions by young boys or men who initate steps of the antelupe in their dance.

ANTHROPOLOGY

First U.S. Museum Of African Art Opens

VOL. 23, NO. 24

➤ STARK MATE and tenade statue, for tilite et iges et intest, apeds from Alberare oning drown in the first squarage is thereign on the U. S. for Althorn all and sculpture. The Miss on of Alrican Arr as devoted by the de a syndring wooden, meral and many associates at powerted Afra-SID COUNTY.

Highly spile in a venetion grotestar marsky and neasonesses are also on despity There were and only are used to parts of Wastern All age the a tradal laws on the protect the table Parities he Dieser rated that on their months of grade that of states or not as wright for expering gold the and range to along tt . Atti m

More than the should pieces of sculpof and first cool come to give, in 17 Visit of a section is display in the as the contract defilt in Washington, In a city arms to was founded by the Court for Unscontrol Communication, a comprosit in-man seeking better under nanding between peoples of different and tore, by exhausing works of act.

Parison, Bridger and other contemporary somers felt the impact of African sculpture. explained Wigner M. Robbers, director of the Center South conflict frampean and American paintings directly reflect the force and oniver of African arr

Most African scripture has been carved in various woods from the countries' prolife Correct explanted Mr. Robbins, Unfortonarely on the Lorentzald cimate, very luric of this working art sprvives more dian 80 to 100 years

froms carter, 85 373 June 13, 1964

SMITHSONIAN INSTITUTION WASHINGTON 25, D. C.

November 2, 1964

The Downtown Gallery 32 East 51st Street New York, N. Y. 10022

Gentlemen:

We always enjoy receiving your bulletine, announcements and calendars. However, we would like to inform you that Mrs. John A. Pope is no longer with the Traveling Exhibition Service. Mrs. Dorothy Van Aredale is now keeing Chief of the Service. We would be most grateful if you could adjust your mailing list accordingly.

Thank you for your cooperation.

Sincerely yours,

Mrs. Ingebory Johnson
Traveling Exhibition Service

Associated Press

Heritage

Museum Has Art Of Africa

By STANSES MEISLER

washington's new Massaca of African Art, the only of of its kind in America, and the made a conquest

He is a White handyman whorecently de trared a put of flowers to the museum and looked at some of the traditional sculptures of a "ven by natives of Africa.

To the delight of the museum's founder. Warr of M. Robhins, the handyman expressed astorishment at the beauty of the art objects from the dark continent.

To Robbins, the invident proved the institution could fulfill one of its most important goals -- making White Americans aware of the restoral heritage of Nearon-

MAS BUT OMES

But Robbins recommends, too, and he lies an onlickly;
Helping Ame and Megroca themselves understaid their past; fostering a respect in America for the rest African pations; encouraging Africans to appreciate the esthetic worth of their traditional art; demonstrating to Africa's leaders that America has an interest in them.

The museum has been open in a limited way for the past few weeks, clabbins received the African computers of Washington yesterday to show off the only American measure devoted soiely to the art at their contincot

Robbins is a sing former It foreign to a officer we never a day in Africa Ent to daty as a cultural outs to several U.S. economics and product and pro

LEFT JOB

A year ago, after 12 years in the foreign service, he left his job in the government and founded an institute designed to help peoples of different cultures understand each other. The museum is the institute's most ambitious project.

There is no other museum in the country like it, although several other museums, like New York's Museum of Primitive Art and Philadelphia's University Museum, have part of their galleries devoted to iraditional African art.

"Hut we are a little different from them," Robbins says. "They are great institutions concerned with esthetic value. They may go out and buy a piece of sculpture for \$27,000 simply because it completes some part of their collection. We, too, want to be known as a museum with the highest esthetic standards. But, at the same time, we want to be a museum that communicates understanding of African culture as well."

SHOWN IN HOME

The museum cullection is exhibited in the restored 19th Century Capitol Hill home of Frederick Douglass, the Negro slave who rose to become an adviser of President Lincoln and a famous lecturer and editor.

The museum offers a tasteful display of 150 pieces of sculp ture from 30 triber of West and Central Africa. It is a display of the abstract and contesque and of grace and of

There are solutione headdresses from the Bambara tribe in Mail, shetract bird' sculptures from the Senufo tribe of the Ivory Coast, statuettes of the Yoruba tribe in Nigeria and a curving, giant; snake from the Baga tribe of Guinea.

Occasionally Robbins exhibits a reproduction of some famous expressionist or abstract or rubist modern painting to show how artists of the early 20th Century were influenced by their discovery of traditional African art.

CAPITAL TO OPEN AFRICAN MUSEUM

Art Institution Alms to Aid Internatial Understanding

By MARJORTE HUNTER

Special to the lead of Times
WASHIMITON, June 1—The
nation's first results devoted
epitrely to African art will
open Vederaliay night in a
Captrol Hill house once occupied by a former slave.

The museum is designed not only to display African art but also to forter better understanding between the white and Negro races. The sponsor is the Center for Cross-Cultural Communication, a nonprofit institute set up by Warren Robbins, a former Porcian Service officer who specialized in cultural affairs during 10 years of service abroad.

The first exhibition will be of traditional African sculpture. Many of the pieces are owned by Mr. Bohoms. Others have been donated or lent by individuals or institutions. The 150 piece come from 1's countries.

There are dance masks, massive shoulder masks, an execution block and a magnificently carved ceremonial drum, A display of antelope headpieces with in ceremonial dances occupies an entire ball.

Figures are displayed in the sculpture garden, a brick patio behind the house

The museum is in a house once occupied by Frederick Dougles a share who became an abelian a principal object and a friend and lost an everal Presidents, in left and a mount.

one those who have lent
or a substant for the first
extended are G. Mennen Willia: Assistant Secretary of
Bit of African Affairs; Edith
G. Haipert, the art authority. Ellot Elisofon, the photographer and painter. Pieces
are on loan from the Museum
of Primitive Art, the Smithsonien Institution and the University Museum in Philadelphia.

The exhibition was installed by Joan Elisofon, a New York designer.

IMPRIMERIE UNION

SOCIETE ANONYME AU CAPITAL DE 250.000 B

296 RUE LECOURBE PARIS XV

TEL 532-41-41 +41 +44 + 61

Paris, le 28 Octobre 1964.

Mademe HALPERTH Downtown Gallery NEW YORK

-U.S.A.-

DEVIS

Catalogue d'Exposition

Format 25x25 4 Pages

-Composition, mise en pages. -Fourniture d'un cliché trait.

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-Les 1.000 ex. Fr. 602,97 -Le Mille Suivant Fr. 334,00

-PRIX HORS TAXES, Taxes perques pour le Trésor en plus.

-000-

This does not include the taxes which are levied by the Treasury and which are 25% of the cost.

The cost of the invitations and their envelopes (2.500) is 80 dollars.

COMPTE CHEQUE POSTAL 1596-79 PARIS - REGISTRE DU COMMERCE SEINE 57 B 7899 - Nº D'ENTREPRISE 331 75 115 0209

ice to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both actial and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information sy be published 60 years after the date of sale.



Hovember 2, 1964

Mr. George Perutz Schwabsch, Perutz & Co., Inc. 1610 Cotton Exchange Building Dallas, Texas 75201

Dear Mr. Perutz:

Thank you for your letter.

I am sorry to have missed you during your New York visit. The Gallery is closed during the months of July and August. There is very little I can do about Charles Sheeler, unfortunately. About five years ago he suffered a stroke and left us with only one painting in oil, which we are retaining permanently for exhibition purposes. We have been successful in repurchasing only one example of his work, despite the fact that we have made large offers for others. Obviously no one wants to part with his paintings as I know of no instance when one appeared at suction during these many years. However, Mrs. Sheeler, to whom he presented ten small temperas on plaxiglas, delivered them to us a short time ago and we are now having them photographed. Only five of these will be for sale and as soon as the photographer sends us the prints, I will forward them to you for consideration. They vary slightly in size and are priced accordingly - \$1500.- \$2000.

In the case of Max Weber, who withheld a good many paintings during his lifetime (he died in 1961) we now have in our possession those released by his widow. Photographs of these will be sent on to you together with those of the Sheeler paintings.

Two or three of the latter will be included in our forthcoming 39th Annual Christmas Exhibition - opening on December 1st. This
will include examples by all the artists associated with the Gallery bogether with special purchases we make for this important
consision. However, we never make any advance sales so that everyone has an equal opportunity to acquire outstanding works of art
at prices ranging from \$100 to \$2500. If by any chance you plan to
be in New York during December, I would suggest that you come in to
see the exciting selection. I look forward to the pleasure of meeting you.

Sincerely yours,

Dear uns. Halfur: Could out cotch you in sony i could out cotch you in the flow in Saturday afternoon when I called. I did wout to thouse you for being so halfful in schowing on possibilities for my furchouse hospical. I have letter drawing my much os also the small that weber study, but being turned in a simple larger than also.

The Downtown Gallery 32 East 51 Street New York, New York 10022

October 22, 1964

To: Joe Mayer, Comet Ray Letter Service

Please remove the following from our MUSEUM list:

Mr. Allen T. Schoener 3330 Morrison Cincinnati 20, Ohio

Mr. John F. Ross, Curator Fort Wayne Art Museum 1/ 1026 West Berry St. Fort Wayne, Ind.

Ankrum Gallery Los Angeles, Calif. Mr. David Giles Carter, Director Museum of the Rhode Island School | Providence, R.I. of Pesign

Mr. Bruce Etchison, Dir. Washington County Museum of Art (Hagerstown, Md.

Mr. Edward Cleghorn, Asst. Dir. Montreal Museum of Fine Arts 1379 Sherbrooke St. W. Montreal, Canada

Mr. John F. Ross, Head

Los Angeles, California

Please add the following to our MUSEUM list:

Mr. David G. Carter, Director Montreal Museum of Fine Arts 1379 Sherbrooke Street West Montreal 25, Quebec, Canada

Mr. Alan Beekman DuBois, Director Washington County Museum of Fine Arts Hagerstown, Maryland

Mr. Hugh J. Gourley III, Director Rhode Island School of Design Museum of Art Providence, R. I.

J 624 West Washington Blvd. Fort Wayne, Indiana 46802 Ankrum Gallery 910 North La Cienega

Fine Arts Dept., Public Library

Mr. William A. Leonard, Director The Contemporary Arts Center Eden Park Cincinnati 6, Ohio

Miss Emily Rauh, Curator City Art Museum of St. Louis St. Louis, Missouri

Again, thanks for the sconest possible attention.

Tracy Muller

WILLIAM SLOANE HOUSE YMCA

356 WEST 34th STREET NEW YORK 1, N. Y. Area Code 212 OXford 5-5133



20 Oct

20091

Guest Correspondence

Dear his. Halpest: after evend calls to see you without ourcess, Idecided to write. Under What conditions can a card be made of the S. Davis lithograph which is to be used sorthe modern aust Stamp? Swould be glad to act as distributor for same it this can becline. money WmESalemm Pux 840 Silver 3 hun

1492 Single and Double Rooms — in the center of Manhattan — easily accessible from railroad stations, airline and bus terminals, steamship piers and main motor arteries.

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A BRANCH OF THE YMCA OF GREATER NEW YORK

error to pursuanting unformation sopposing sates transactions, negativests are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION WASHINGTON, D. C. 20560

Nevember 1, 1964

Department of Publications The Downtown Gallery 32 East 51st Street New York, New York 10022

Gentlemen:

I would appreciate it if you would change my address on your mailing list as follows:

From: National Collection of Fine Arts

Smithsonian Institution Washington 25, D. C.

To: 2425 California Street, N.W.

Washington, D. C. 20008

May I take this opportunity of thanking you for the exhibition catalogues, amouncements, and press releases which you have sent me for so many years. They have been invaluable fer my work and I hope you will continue to send them to me,

Thank you very much for your cooperation.

Sincerely yours, Francis O

Mrs. John A. Pope

Special Assistant to the Secretary

GALERIE COARD

TABLEAUX MODERNES

SOCIETÉ ANONYME AU DAPITAL DE CUIGO P

36, AVENUE MATIGNON PARIS 8"

TEL. : ELY. 28-16

Paris, 28th. October 1964.

Mrs. E. Halpert
The Downtown Gallery
32 East 51st Street
New York. U.S.A.

Dear Mrs. Halbert,

Please excuse the delay in writing to you to give you the details and prices of the project for the future Ab. Battner' Exhibition. Our publicity agent only just gave us the lists of publications for the newspapers. I am sending you herewith enclosed two lists together for the publication with the prices converted into dellars. One list of prices for the usual publicity costs for our own artists, and another, a more expensive list, as wished for by Mr. Rattner. It is for you to choose between the two. Moreover, you will also find a copy of the invitation card announcing the exhibition and duration of same (we are sending it to two hundred people), as well as copy of a catalogue which Rattner likes. He also wants a printed brochure to be put inside, relating his artistic life, condensed but in much detail, perhaps with a preface by one of his friends writers: Henri Miller, for example.

The Rattners have specified that they do not want to participate in the expenses mentioned above, and they will only contribute with a poster representing the reproduction of a painting by Rattner, which will also be reproduced in lithos..

As for us, we will give this exhibition:

1) All the halls of the gallery which is very big - (and so as to give more weight to the exhibition, there will be no group show during its duration,

tior to publishing information regarding sales transaction needs their are responsible for obtaining written permissions both artist and purchaser involved. If it cannot be stabilized after a reasonable search whether an artist or unchaser is living, it can be assurand that the information

SPELMAN COLLEGE ATLANTA 3, GEORGIA

Saturday, October 70th, 184

Pear Maith:

I came over to the college this morning, and believe it or not, the mail Maid your car most package cant on last Wooder, your letter mailed with a cancellation early this morning from N Y C, and by air frieght the box with the pictures—all three at once! The reciepts which were in your letter I cant find, and suspect they were put carefully back in the box with the wrappings, as that is where they last were, but this will acknowledge the safe arrival of all five, well packed—what a joy to see goo packing!—and to report they are in good order. Possible exception is the older Jacob Lawrence which mat backing, and all seems to have klipped down in its frameand shows a thin line through at the top. This I suspect is not new, and Monday when I start to look for the reciepts, will see what can be done to fix this, and to get the labels attended to.

The show is up and looks as handsom, as was expected.

Many thenks!

John Davis Match Goordinating advisor, Fine Arts Program

Mrs Edith Greggor Halpert Down Town Gallery E2 East 51st, St. N. Y C.



*Exhibitions:

Milwaukee Downer College, Milwaukee, Wis. 9/12 thru 10/24/54 Corcoran Gallery of Art, Washington, D. C. 3/2-4/15/62 Currier Gallery of Art, Manchester, N.H. - 5/9-6/20/62

*References in Publications (Books, Magazine Articles, Exhibition Catalogs, etc.)

Item 84 in catalog of exhibition "John Marin in Retrospect" 3/2-6/24/62

Some: If space is insufficient, please supply information on additional page,

Market Valuenments

\$ 4800.-E/Mayput 1/2/64 scarchers are responsible for obtaining widten parameters on both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or achaser is living, it can be assumed that the information by the published 50 years after the date of sale.

Arkansas Arts Center

October 21, 1964

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 E. 51st Street New York 22, New York

Dear Mrs. Halpert:

On behalf of Mrs. Winthrop Rockefeller, President of the Board of Trustees of the Arkansas Arts Center, I respectfully request that your loan to the University of Arizona Art Gallery's exhibition, "Bird in Art", be extended so that the entire exhibition could be shown in our galleries from January 16 through February 14, 1965.

As in all similar cases we assume the costs of shipping and insurance.

Hoping for your cooperation in making this exhibition available to our public and awaiting a reply at your very earliest convenience, I am

Sincerely,

Zoltan F. Buki

Curator

ZFB/sn

MODERN FRENCH PAINTINGS SHOWINGS BY APPOINTMENT

October 17 '64

The Downtown Gallery 32 East 51st Street New York City 22

Attention: Edith G. Halpert

Under separate cover I am sending you the Stuart Davis watercolor (1925) Blues Period.

For your information this painting was acquired from the artist in 1925.

As requested I shipped same collect, but if you decide to purchase the picture you may deduct the charges for shipping.

The enclosed invoice is for \$1100.00.As I told you the owner is now a little independent as I have sold her other Davis' works and a Chagall.

Yours very truly,

Ansley Graham

rior to publishing information regarding sales transactions, searchest are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be satisfiabed after a reasonable search whether an artist or archaser is living, it can be assumed that the information by be published 50 years after the date of sale.

DONALD MORRIS GALLERY

November 3, 1964

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

I was so sorry to have missed you when I popped in with the Dove collage. It was a very quick and unexpected trip and I was informed that you had appointments the rest of the day. I returned to Detroit that evening. Next trip in, I hope to know in advance of arriving and hope that we can arrange to have dinner together.

Enclosed is a check for \$500.00 on account.

Hope this letter finds you well and all going smoothly.

Florence sends her fond regards.

Best wishes,

20090 LIVERNOIS • DETROIT 21, MICHIGAN • UNIVERSITY 3-8212 • CABLE: MORRISGAL

10/30/64

Cea Sirs,

Please forgone The

delay, it was an over sight.

Very truly yours,

Enclosed is the balance

ior to publishing information repyring takes transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or exchange is living, it can be assumed that the information sy be published 60 years after the date of side.

Mrs. Norman Williston Osher 2519 North Wahl Avenue Milwaukee, Wisconsin 53211

10-26-64

Dear Wis. Haspert. We wish that we This wi accept your invilation for the seeous, but, un fortunally, we'll be right here! Thank you for keeping us au courant Cordially. Mary Elizabeth Osher

rice to publishing information regarding sales transactions, searchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or uprisser is living, it can be assumed that the information ay be published 60 years after the date of sale.

Sun meadow Studio
Remiette Hobbs
Sciota, Henna
The Halpert Downtown ballery
Mrs. Edith Gregor Halpert

37 & Staga 3, 3707

New York Cety

7. 4.

:<



This is an interior view of one of the galleries in the new Museum of African

800 Invited to Opening Of African Art Museum

The Washington Museum of African Art is being formally opened this evening with an inaugural exhibition of traditional African sculpture from 5 to 10:90 o'clock in its beadquarters at 316 A street N.E.

The museum is located on Capital Hill in the first residence in Washington of Frederick Douglas, abolitionist oratur regarded today as the father of the civil righla movement

Eight hundred invitations were issued to the opening. The guest list included members of the Diplomatic Corps, State Department and White House representatives, and members of Congress.

The Capital's newest cultural landmark is being spon-sored by the Center for Cross-Colbiral Communication, a non-profit corporation which fosters intercultural understanding through programs in \$350,000 fund-raising drive to the social sciences and the refurbish the Douglass House

It has been founded by Mr. Warren M. Robbins, director of the center, who formerly served as a Foreign Service officer with the United States Information Agency and De-partment of State, special-izing in cultural affairs during 10 years abroad.

The inaugural exhibition features more than 150 art works which are on display in four galleries and a sculpture garden.

Allogether 200 or more art works have been pledged as loans or gifts from leading American collectors and museums. These include a substantial selection from the University of Pennsylvania Museum which has an out-standing African art collec-

The exhibition will launch a

and to staff and operate the museum on a fullfime basia for its first several years.

Born a slave, Mr. Douglass rose to become a friend and adviser to President Lincoln and to hold high office in the succeeding administrations of Presidents Grant through Cleveland.

His later residence in Anacostle has been made part of the National Park System.

The museum is the direct institute in the United States to be devoted exclusively to portraying the significance of African sculpture and its contribution to Wastern art, according to Mr. Bobbins.

Its goal is to foster better understanding between the Negro and white commendities of America at 100 https://doi.org/10.100/10.1001/10.100 tween the peoples of Africa and the United States. A feature of its criticis.

be the display of traditional African sculpture together with examples of contemporary European and American painting to demonstrate artistic relationships between them. Lectures, publications and performances also will be

2 WEST 45TH STREET NEW YORK, N.Y. 10036 ART ISRAEL: 26 PAINTERS & SCULPTORS

2014年14年16日至15年17年1月20日

October 19, 1964

"I am deeply moved by the optimism and creativity of Israeli life, the beautiful transformation of desert into garden and the new art that is beginning to flower."

William C. Seitz
Associate Curator
Department of Painting and Sculpture
MUSEUM OF MODERN ART

Dear Friend:

ART ISRAEL jointly presented by the International Council of the Museum of Modern Art and the America-Israel Cultural Foundation will be the FIRST major exhibition of Israeli painting and sculpture ever to be brought to the United States.

The statement at the head of this letter was made by Dr. William Seitz on his return from Israel late in 1962. This year Dr. Seitz revisited Israel, at the Foundation's request, in order to assemble an outstanding exhibition reflective of the best of Israeli art. For this purpose he viewed over 3,000 works on museums, studios, kibbutism, artists' colonies and collection depots. He also visited Israeli artists living in Paris, London, Rome and New York. ART ISRAEL is the culmination of that search -- 82 works of art from 26 painters and sculptors. In Dr. Seitz's own words, choices were made "on the basis of quality; that is to say originality, vitality, depth of content, clarity and power of expression."

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116 KRTCHAM'S ROAL

STORBET, L. I., N. Y.

WELLS 1-8248

GERT CHARMES

Saturday,

Down Edith,

feel very body about the deley of lady regularity in payment, and bleave accept our apologies. We feely expect to costs up considerably in the mext couple of mon the.

The both hope that your feel that your facility has improved and ever expect.

To find your hale and thanty

Low carely

October 17, 1964

Dr. Lewis J. Rattner 901 Blandford Boulevard Redwood City, California

Dear Dr. Rattmert

I did not communicate with you earlier because Zorech developed pneumonia and has been in the hospital for some time. I did not want to disturb him, naturally, but he is now back at his home and feeling much better. However, I ascertained from Mrs. Zorach that there is another cast of the bronze FATHER AND SON or as it is correctly known THE NEW GENERATION. This is a gilt bronze and very handsome, but can be obtained in verdigris. If you will let me know when you and Mrs. Rattner plan to be in New York, I will arrange to have the bronze in its present state available for your inspection.

I am also holding the Broderson you selected, but if it is merely a matter of postponing the payment until January 1965, you may as well enjoy it meanwhile and we will be very glad to ship it to you prompt.

ly.

I hope to hear from you shortly.

Sincerely yours,

BOH/tm

AIR MAIL May 20 Flavios Amphiteatre of Colosseum Amphilhectra Flovius ou Colisco Amphitheatre Flavius oder Kolosseum 01.495 Anfitectro Flovia a College lear Each. (As pravised - when we talked on the phone just before I left - hero's a p.o. fran Staly). Down town loaving wever been here before. I am having a ball ! Milan, Venice, Bologia Pisa, Rane, Naples - and New York, N.Y. then to Paris to visit my daughter, returning to NVC Time I Lone

200 west 1677 84.

Dear Mrs. Halpert:

I do not understand what it is That
you want. I do remember you Betainly
perhaps four o'clock, you will see

our paintings. Clock, you will see

I would have written you must
but I have been
loaded with necessary Things
Diricerely yours.

Mrs. Arthur Schwab.

- 2 -

I have just engaged a very shie assistant director. My best to you and Arme.

October 17, 1964

Mr. Harris K. Prior, Director Mocacester Memorial ant Gallery The University of Committee Mochester , You Kirk

EGH/tm

Deer Harris'

I hope you sile been with so. I feel Like Pertin the Pering Sachine thirl who too sof more we do than norther ended to this sad nerter ended allow Alice Sad reference relates of refer to the same of the color of the sad reference relates of the same of the s

I will be very the to send denotably in TAM while to compendation, which some or interpretable some of the control of the send of the some of the send of the send

Since my gift in the four center is all 20% sendon reaction ont, the dargett is not included, describe the feet the farmouser willing to make an exception in this instance. It has been another to no one and i expect to keep it as four; the sendon is an one on and i expect to painting, residue, you will limit you sum i tout of melars and respect four; Thus, you will find your langthy loss for melars with all the data requested. Incidentially, you was usve recided on a few follower with all the data requested, care of the rick-up, etc. as we have no facilities independing paintings eare of the rick-up, etc. as we have no facilities independently paintings here. Also, since this little number is in the warehouse, i alli taye to limit ayes? It has size of the makes at a campa recall one width of the from, dust leave a few eximal success.

Incidentally, I size own a counte of hot no lower to folce, which would litter the same casegory and if you think that the Same casegory and if you think that the Shadlar is In Joacs or any of the other soutsts in the Varlary, elected let be knowned have as a segen to participate in this very exciting exhibition.

What is so attractive short focustor that a very year order the tipse? I have been weiting for a virit with wors and year in sew fork and certainly hope to see you before this year is even, but shout it?

For biographical data on darmatt, A en anciosing a catalog of our first realatroductors exhibition of his work. Of course you know that I love harmett dearly as he is the only man in my life who supported me over a long period and a period of depression when I needed it most.

Incidentally, before the year is over I have to have a meeting of the Halpert Foundation to sgain take up the matter reformed to in your latter of some months ago. As you gather I am still at the old post after having two disappointments in my moving plane but hope to have an easier life hereafter as

2 by Rock er

November 2, 1964

Dr. Kemp Clark 5323 Harry Bines Boulevard Dellas 35, Texas

Bear Dr. Clarks

Thank you for your letter.

I'm glad that you liked the drawing by Georgia O'Reeffe, but this was one of the first pictures in the exhibition sold and we have no other drawings available at this time,

Sincerely yours,

BOH/tm

rior to publishing selectmenton regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether so artist or archaeer is living, it can be assumed that the information sy be published 60 years after the date of sale.

Mr. Laurence Fleischman 19480 Barlington Drive Detroit, Michigan

Dear Lerry:

Two very dear friends of mine who jointly own a very fine collection of American art as well as Oriental and Primitive sculpture are planning to be in Detroit next week, arriving on Saturday evening. They are Jack Laurence and Walter Hyden - a playwright and a psychiatrist. The former is responsible for the new musical I HAD A HALL, which is having its premiers in Detroit on Monday evening and of course will be precocupied every moment until the last sound of applause.

Dr. Myden however will have Sunday free and wants to devote that to ART. I telephoned Bill Woods in the hope that he would find some time on Sunday to show Walter around or in any event start him off at the Museum, and also suggested that he get in touch with you to ascertain whether you would permit him to see your collection at some time convenient to Barbara and you. I would appreciate your cooperation and I'm sure that you will find him most delightful and of course knowledgeable. He is very eager to see your collection as well as any others - one or two - which he can squeeze into one day and possibly part of Konday. Jack and Walter will be stopping at the Park Shelton and any message from you will be most welcome, I am sure.

Incidentally, they have formed a Foundation and in the future may start making contributions of art to various institutions. This is a Halpert commercial.

I shall be most grateful for any courtesies extended and, incidentally, hepe that you will have an opportunity to see the musical in which - incidentally - I have a tiny token investment, but will have to wait for the opening in New York to enjoy the performance.

My fond regards to Barbara and you.

As ever.

EOH/tm

ter to publishing information regarding sales transactions, searchest are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stabilished after a remonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of rais.

LEWIS J. RATTNER, D.D.S., M.S.D. PRACTICE LIMITED TO DENTISTRY FOR CHILDREN

TELEPHONE EMERSON 6-0121

October 20, 1964

193 ARCH STREET REDWOOD CITY, CALIF.

The Downtown Gallery, Inc. 32 East 51 Street New York 22, N. Y.

Dear Mrs. Halpert:

Just a note to let you know that the paintings you sent all arrived in good condition. Enclosed is check for \$500.00 to apply on the balance.

I would like you to send the Morris Broderson "Kabuki Dancer" to us at 901 Blanford, Redwood City, Calif. I would also like to know what the price would be for a casting of the William Zorach "Father and Child".

My wife and I enjoyed very much meeting and talking with you during our recent stay in New York and will look forward to renewing our acquaintance on subsequent trips.

Sincerely

Lewis J. Rattner

LJR/ef enc.

October 1. 1964

Mr. John Palmer Leeper. Director Marion Ecogler MeMay Art Institute 6000 North New Braunfals San Antonio, Texas

Doer John!

Several days ago, Robert Tobin mentioned the party I promised you and I am writing to ascertain whether the publication date of your Pascin book has been set and if so whether you would like to suggest a date for the celebration at the Gallery.

Thinking back, I realize I wrote a pretty snappy letter about the exhibition at the Gallery of Modern Art. As you gathered from that, when I am prejudiced without reservation, that's it. However, this has nothing to do with you personally and I am really very eager to help launch the book in the Big City.

With best regards to you and Blanche.

As ever.

BOR/tm

4

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both extist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assessed that the information may be published followers after the date of sale.

MAN

October 23, 1964

Mr. Stephen Stone 180 Elgin Street Newton Centre, Mans.

Dear Mr. Stones

In December of 1960, at your request, I ment you what I considered the market value of the painting described balow!

Charles Sheeler ON A SHAKER THEME 1956 oil \$5000.

The figure I gave you at that time was based on sales made during that year of comparable paintings. Today the price — if this picture were available — would be closer to \$15,000. In our current 39TH MINIVERSARY EXHIBITION, we have a Sheeler oil, size 25 x 22° priced at the latter figure. I thought you would be interested in this information.

Sincerely yours,

EGH/tm

November 2, 1964

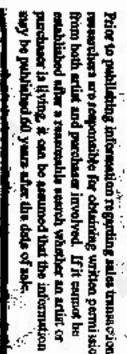
Mrs. Edith Halpert
The Downtown Gallery
32 East Fifty-second Street
New York, New York

Dear Mrs. Halpart:

The Wadaworth Athenaum is very pleased that you have agreed to advance the sum of \$500.00 (five hundred dollars) to help defray the cost of publishing an edition of five hundred copies of ten silk screen prints designed by living American artists. This advance is to be repaid to you and to other lenders from the proceeds of the sale of the portfolios after payment from those proceeds of the cost of compensation to the artists, the cost of printing, advertising, postage, and telephone and travel expenses directly attributable to this enterprise.

Should there be insufficient proceeds to pay the expenses an return the advances to the lenders in full, the lenders shall share in the proceeds proxata. Will you please signify your acceptance of this arrangement by signing and returning the original copy of this letter?

In closing, let we say that we very much appreciate your interest and support of this project which we hope will be





THE UNIVERSITY OF ARIZONA

TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

October 28, 1964

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, N.Y.

Dear Mrs. Halpert:

Enclosed are the receipts for your loans. Everything arrived in good condition with the exception of the Kinigstein, which was not injured by the broken glass. We have reported this to R.E.A. All damaged noted to the frames looks old and not caused by this particular shipment.

The color proofs of the cover (Katharina Lotz birth certificate) are just gorgeous.

We thought you might like to have another copy of the newspaper article on Women Art Gallery Owners.

Looking forward to having you here for the opening,

Sincerely,

Mrs. W. C. McCurdy

Secretary to the Director

Handsome Home For African Art

By Wolf Von Eckardt

NOW MUSEUM of or Art tentatively is doors last week on el fascinative per sculp-e. et of of \$1 D 9 2440. *(11/cm 1 . 11 acture. 1115

Many Von Lekardt rade such lifty things their pepular under out of the stal mysternormal depths of Afrisource and better unberthing necession the Segro kiete communities of the a as well as between simples of Africa and the ! States."

Along, Victorian Printe-. Douglass house at 316 A tor a few blocks from supreme Court in the wei coming Capitol Hill

Donglass was the famous abolitionist orator who was born a slave and held high government office under five Presidents from Grant to Cleveland. Some call him the father of the civil rights provement and there is, if you wish, symbolic significauce in the fact that his house is now to serve "crosscuttoral communication."

That is the aim Warren M. debinus, a former cultural vellenge specialist in the State Department and a collector of African art, has set for his hopes and endeavers Robbins believes that the best way to launch a museum is to launch it and see if the money to run it rolls aboard, Let's hope it does, for whether the art of Africa does anything crosscultural for the brotherhood of man, it is decidedly entuseum's home is the joyable, interesting and stinulating.

The sculptures Robbins has put on display, in addition to his own collection and several gifts, are on lean from the Museum of

Primitive Art, the Smithsoman and numerous private collections.

"PRIMITIVE" IS entirely the wrong word for them, For what we have here is not crude or even unsophisficated. These works are superbly artful renderings of both vigorous and lyracal

Even to as ignorant pubelievers of tribal religion, the human and animal figures convey a deep spiritual meaning They were not made as objects of decoration but of devotion. They do and increts represent aporits. Proxy are apints.

The most early fulfilled of Roblins' nonce hopes to that his museum will help us understand the great impact African sculpture

has had on modern Western art This is impredictely evident even william the discreet reminders is the form of a Max Webber pastel and Jawlensky painting he has put up

These stylized and abstructed sculptures have made a vital contribution to modern civilization. Their spell helped turn Picasso and Bruque towards enbism. which was the beginning of abstract art.

This Hosenge made figure from the Republic of Congo was lent to the new museum by the Suever, director of the Textile Musound here.

Wir also can sense in some of those pieces what historighs, are repolotives and anthropologies are dowly and painstakings, recoming to Mirica did not, as the arraigant West was grope to beginte all these centuries, remain from the beginning of time immutably antonched by history, a continent of primitive sav-

Ancient cultures, both indigeous and from as far away as China, bust cities and cicilizations on the "dark" confinent long before the hunepeans came to exploft it. There we no doubt, strong remeants of their creativity and skill, memories of their deities and customs, in the works disproyed at the Douglass house,

It is, in fact, not difficult to believe that perhaps, as are authority on African sculpture recently observed, "Egypt awad more to Negro Africa than the other way athorns."

in addition to instantantal showings the Museum of African Art will be open to the exalte on Sundays from Little à 1 Me



Weight needs by the Asternia people of 1/. . tabana ta se fe i se se se

| es Name: Milwaukee Art Center Address: Milwaukee, Wisconsin |
|--|
| Date of gift or proposed gift: 12/61 |
| Name of work: "STUDY FOR POCHADE #3" - 1958 |
| Artist: Stuart Davis |
| From whom purchased: The Downtown Gallery, New York |
| When purchased: City (if not New York): 12/58 |
| Purchase price: \$1,500.00 |
| Medium: (Underline or fill in one) PAINTING-Oil-Water color-Pastel-Gouache-Other DRAWING-Pencil-Crayon-Ink-Other SCULPTURE-Bronze-Stone-Wood-Other GRAPHIC-Lithograph (Blk & White, Color)-Etching-Other |
| Support: (Underline one)-Canvas-Paper-Wood Panel-Other |
| Dimensions: Height 12 inches; width 16 inches |
| Location and Description of Signature, Date and Inscription: |
| Quote how signature and/or date read: "Stuart Davis |
| Quote, describe, and state location of any other inscription: |
| For Sculpture, Cast No, Edition size |
| Condition: Good |
| *Former Owners: (Dealers and collectors) |
| *Exhibitions: |
| "10 Americana" - Milwaukee Art Center 9/21-11/5/61 Mr. and Mrs. Harry Lynde Bradley Show - Milwaukee Art Center 2/1-3/4/62 |

*References in Publications (Books, Magazine Articles, Exhibition

Catalogs, etc.)
Item #3 - Catalog of "10 Americans"Exhibition -Milwaukee Art Center -

9/21-11/5/61 Item 17 in catalog of Mr. and Mrs. Harry Lynde Bradley Show 1- Milwaukee "Note: If space is insufficient, please supply information on additional page. Art Center 2/1-3/4/62

Market Val in Dec 1961 - 1800. Brager 19 20/64

THE MEMPHIS ACADEMY OF ARTS

A. Santini and Sons, Incorporated 441 East 43 Street New York, New York

Gentlemen:

While in New York last week I visited The Downtown Gallery and talked with Mrs. Edith Halpert about the paintings she is sending to us on or about the first of November. She requested that I write to you and ask you to make arrangements with her for packing and shipping the work.

Mrs. Halpert will select the paintings - some fifteen or twenty - which will be shown in the Academy's exhibition hall during the month of November. I hope that this selection will be made very soon and that the paintings will arrive for installation by the end of October.

Since ours is a small and far from affilment institution we shall appreciate your doing this work as reasonable as possible. I assume that Mrs. Halpert's insurance will cover the paintings in transit and during the exhibition at our school, and hope, therefore, that shipment might be made by motor freight rather than by railway express.

Will you let us know as soon as possible, please, when we might expect to receive the paintings?

Sincerely yours,

Edwin C. Rust, Director

19 October 1964

ECRIBIT

-ecr - Mrs. Edith Halpert

At African and Modern Exhibits

Art Walk Covers Centuries

By Dorothy McCardle

ART LOVERS can hopscatch from continent to matinent and from century to century by taking a walk letween two art exhibitions which opened here last eight.

They can discover for ... msrlves how so-called modern art understudied minitive African art for its new directions.

The art walk begins in files centuries ago and comes right down to what right American artists are uning today.

The walk begins with an inaugural exhibition of traditional African sculpture at the brand new Muscum of African Art. Some in thems from 17 African rations and 33 African tribes are now on view at the invoice Frederick Douglass flouse, at \$18 A st. ne.

The Capitol Hill house, more occupied by Douglass, a particularly appropriate for the African art display. Pouglass, born a slave, descloped a character, personality and intellect which won the attention of Ahraman Lincoln.

As an orator and publishor in behalf of abolition, Douglass is effect regarded coday as the father of the modern civil rights movenient.

Warren Robbins, former Foreign Service officer and founder of the Museum, welcomed members of Congress and other Government officials to the opening.

The African art show will be open to the public on Saturdays and Sundays from 2 to 5 p.m.

triists present discerned the subtle hint of the great power of African art upon modern art of Europe and America. This was arranged by Joan Elisofon who used as hackground for the African sculpture a few modern paintings, in cluding a Presso print.

The viewer discovered that cubism and other forms of modern art took instruction for their "originality" from the principle art forms of Africa.

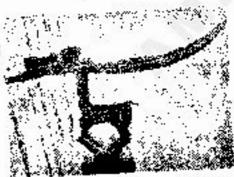


By Elleworth Daviz, Statt Phonographer

IN THE PATIO.—Joan Elisofon, wife of Life photographer Eliot Elisofon, who set up the inaugural exhibit at the new Museum of African Art, chats in the garden with O. S. Coker, press attaché of the Nigorian Embassy. At Mrs. Elisofon's side is a carving entitled "House Post." The museum opened yesterday in Frederick Douglass House, 316 A st., ne., on Capitol Hill



Traditional African Sculpture: Exhibit, Museum of African Art, Frederick Douglass house, 316 A at he moon Second Sing 2 to 5 1 mg



"Antelope Headdress" is one of the works of traditional African sculpture on exhibit at the Museum of African Art in the Frederick Douglass Bouse, 315 A st.

. . .

November 3, 1964

Mrs. Kathryn Trainer 30 Bedell Place Amityville, L.L.New York 11701

Dear Mrs. Trainer:

Thank you for your letter.

We will be happy to have the members of the New York State Art Teachers Convention visit the Gallery when they are here in April. We are open Tuesday through Saturday from 10 until 6, closed Sundays and Mondays. There is no charge for visiting the Gallery.

We look forward to seeing you.

Sincerely yours,

Tracy Miller

SWARTHMORE COLLEGE

October 20 1964

Mrs. Edith Halpern The Downtown Gallery 32 East 51st Street New York, New York

Dear Mrs. Halpern:

Thank you very much for your kind reply.

The Gallery has its own truck and we will pick up the painting of your selection on Wednesday November 11.

Farret In Byaka

Harriet Shorr Baguskas

Wilcox Gallery

P.S. A number of years ago I was at a party at the Gallery. I'm an old friend of Robert Kramer's

ior to publishing information regarding sales transactions, seambers are responsible for obtaining written provission can both artist and purchaser involved. If it cannot be stablished after a resconsible search whether an artist or rebaser is living, it can be assumed that the information y be published 50 years after the date of sale.

MUSEUM OF AFRICAN ART

TRADITIONAL

AFRICAN SCULPTURE

FREDERICK DOUGLASS HOUSE

316 A STREET, NORTHEAST, CAPITOL HILL

WASHINGTON, D. C.

Museum Hours:

May and June: Sat. and Sun., 2-5 P.M.

July and August: Special Showings and by Appointment

September thru December: Wed. thru Sun., 2-6 P.M.

receive to published sit orimited regarding sales transaction, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JOSLYN ART MUSEUM Omaha, Nebraska

October 26, 1964

Dear Mr. Miller,

We have received in good condition - the Kuniyoshi: FRUIT IN BOWL WITH BISCUIT, listed at \$950.00.

Wichard E. Ahlborn Curator

MICHIGAN STATE UNIVERSITY MAST LANSING

DEPARTMENT OF ART

October 27, 1964

Mrs.Edith Gregor Halpert The Downtown Callery New York, New York

Dear Mrs. Halpert,

The Ben Shahn arrived yesterday and the tube looked as though something heavy had been dropped upon it. I opened it up and found that the dent had created a series of creases and crinkles down the left side of the print.

I lugged it over to Railway Express in Lansing and they filled out the enclosed report.

I believe that, if you knew the reaction of the paper and how hot to make an iron, the creases could probably be removed. However, I am not expert enough to touch it.

I am holding the print until I hear from you. The Railway
Express would pay labor costs if you think it can be ironed out. If
not, they will pay other costs. I am ready to return it in a
strong tube the moment I hear from you.

Sincerely yours,

l'avel Love

Paul Love

MARCELLE BRUNSWIG

PUBLICITÉ

18, Rue Soussier-Leroy PARIS-XVII WAG. 79-29 Ce 23 octobre 1964

Galerie Coard

36 Av. Matignon

Abraham RATTNER

février 1965

Budget de Publicité

| Figaro 20 lignes sur 2 colonnes en largeur | \$ 63 |
|--|-------------|
| Monde 20 lignes * " " | 38 |
| Express IO lignes sur I colonne | 32,50 |
| Combat 20 lignes en largeur s. 2 colonnes Pictures on Exhibit I/8 de page | 20,70 29 |
| Art International I/2 page | 200, |
| Kunstwerk I/4 de page | 56 |
| L'Oeil I/4 de page | 100 |
| Studio I/4 de page | 43,80 |
| Arts 20 lignes en largeur | 26 |
| New York Herald 20 lignes en largeur s. 2 colonnes | 32,55 |
| New York Time 20 lignes en largeur | 20,70 |
| - total | \$ 662,25 |
| taxes 15% en plus | 99,33 |
| | |

total

761,58

Mais il n'est pas garantie que les tarifs de publicité n'aient pas augmentés à cette date.

Les clichés si on veut en mettre dans la publicité des revues feraient un supplément d'environ 40 dollars

rior to publishing information regarding sales transactions researchers are responsible for obtaining written permission om both actist and purchaser involved. If it cannot be stabilished after a reasonable search whether an actist or makes is living, it can be assumed that the information are to subtished followers after the data of sale.

UNIVERSITY OF IOWA

IOWA CITY, IOWA

October 27, 1964

Department of Art

US Bldg. Office #358

Dewntown Gallery 32 E 51st Street New York, N. Y.

Dear Sir:

Could you please advise me of the current address of Abraham Rattner. We are interested in inviting him to be our quest artist at our annual Spring Art Conference.

Enclosed is a form and envelope for your ease in answering this inquiry.

Sincerely,

Marion John Kiteman Assistant Professor on, 9/24/04

SCULPTORS GUILD

ANNUAL EXHIBITION

Oct. 18th through " SCULPTORS GUILD, INC., 106 West 16th Street, New York 11, N.Y.

AL 5-6337

Lever House, 390 Park Ave., New York 22, N.Y.

We are most grateful to Lever Brothers for their hospitality in making the lobby of their building available to us for the sixth consecutive year. There is a slight change of schedule, in case you have put the dates on your calendar. Work will be received on one day only, Oct. 16th, and the show's closing has been extended through Thanksgiving Day, Nov. 26th, giving us our longest show at Lever House, nearly six weeks. This length of time in such an important location provides our members with an exceptional opportunity.

RECEIVING Friday, Oct. 16th Sculpture (uncrated) and pedestals received Friday, Oct. 16th, one day only, from 8:00 A.M. to 4:00 P.M. in the Auditorium on the 53rd side of the building. Please tag work with name of sculptor. On wood pedestals engrave name on top or print on top and inside at bottom. Use tag on metal stands.

PREVIEW Monday. Oct. 19th 2-5 P.M.

A preview of the exhibition for members of the Guild and their friends will be held on Oct. 19th from 2:00 to 5:00 P.M. Lever Brothers will hold a reception and tea on the third floor at 3:00. Invitations will be mailed to members to send out,

WORK ELIGIBLE Each member may send one sculpture completed during the last four years (of any size which will go through a door 3'6" wide and 6'9" high). No work may be hung from the walls or from the ceiling. If a member wishes to exhibit a piece weighing over 400 pounds he must arrange for its placement in an area allocated for it by the exhibition committee. Only members whose dues are paid through 1964 are eligible to exhibit.

PEDESTALS

Members in the New York City area will provide their own pedestals. Out of town members may rent a pedestal for \$4.00. If you wish to rent a stand please let us know and send the fee with entry card. Last year we observed that most sculpture showed to better advantage on light rather than dark pedestals. If you wish to paint your stand with white, offwhite, or light grey enamel it will not be repainted with casein.

SALES

The Guild charges a 45% commission on sales. Please make your own arrangements with your gallery in reference to sales.

LIABILITY

Work will be insured by the Sculptors Guild against all risks during the time it is at Lever House.

ENTRY CARD Return Immediately

Please fill out and return the enclosed entry card at once, making sure that the information corresponds to that given on your photograph. Prices will not be printed in the catalog but work cannot be insured unless the price or value is given.

PROTOS FOR CATALOG Received on or before Sept. 24th

A photograph of every piece in the exhibition must be received at the Guild office by Sept. 24th. As usual they will be reviewed by Lever House. Please send good sharp photos which will reproduce well. Duplicate prints are helpful for publicity.

EXHIBITION HOURS

The exhibition will be open to the public from 9:00 to 5:00 weekdays and from 1:00 to 5:00 on Saturdays, Sundays and Thanksgiving Day.

REMOVAL Nov. 27th

Sculpture and pedestals will be removed on Friday, Nov. 27th, from 8:00 A.M. to 4:30 P.M.

This is the last notice concerning our exhibition. Please save this information.

Cleo Hartwig Exhibition Coordinator

Lily Landie Jason Seley Exhibition Co-Chairmen

Closescelos 3/64

Journfour Jallery. 32 E. SI Street.

Leen writing about

the photograph you painting

by Sen Shahm which was on

the first page of the D. Y. Thinks

fook Review section Sunday.

Cochoder 25, in connection wiet

6 review of Henry Rock's

"Case 20 Sleep". If the painting

is for tale. I araceld leto to Mines

the dunewisions and its price.

Use fruly yours

(Kieso) S. M. Knezurk

No - helong to person collection

OCTOBER 21. 1964

TELEGRAM

MR. R. B. EEAMAN CARNEGIE INSTITUTE OF TECHNOLOGY SCHENLEY PARK PITTSBURGH, PENNA.

TSENG YU HO PAINTINGS SHIPPED THIS MORNING. PLEASE PLACE INSURANCE IMMEDIATELY \$10, 050.

EDITH G. HALPERT DOWNTOWN GALLERY From to probability information regioning sales transactions, researchers are respectable for obtaining written permission from both artist and purchases involved. If it cannot be established after a reasonable search whether an artist or purchases is living, it can be assumed that the information may be subfished 50 years after the date of sale.

The Downtown Gallery, 32 E. 51st St., New York, N Y

The the art teacher at the large Passaid Co./Home for the sick, old and handicapped people near Paterson, N. J.

I have in my class an elderly man who spends all of his time painting, and it is his whole life. As I am a portrait and contemporary painter, I do not try to give him very much instruction, and you will understand why as he is a primitive. Paints as Grandma Moses painted, only I think he is better.

mould you be interested in showing some of his work in your Gallery? I would appreciate hearing from you on this subject.

Thanking you, 7 am

605 Hemburg Turnpike, Apt.206

Pompton Lakes, N. J.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or probaser is living, it can be assumed that the information sy be published 60 years after the date of sale.

MM/M

Jet. 26, 1964

mone me ferner morae accepts with pleasure the hind imitation of the sowntown galley for a Preview Reception on monday, november the second.

1...

From to publishing unformation requiring sales transaction resourchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information they be published 60 years after the date of sale.

The Corcoran Gallery of Art Washington, D.C. 20006

HERMANN WARNER WILLIAMS, JR. DIRECTOR AND SECRETARY

METHOPOLITAN 6-3211

October 30, 1964

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

After your telephone call during the course of the Board meeting on Monday last I gathered that we could expect a letter on the two remaining points on the draft Agreement before the end of the week. Perhaps I did not understand you correctly as the Trustees were talking at the tops of their voices while I was trying to hear you and I may not have heard correctly. In any event, we have received no letter, including the morning mail today.

I hate to be a nuisance about this, but I would like to know when we are apt to receive a letter as I have, for one thing, to schedule a trip to Boston in connection with the Biennial, and actually want to be here when the Executive Committee meeting takes place. Also, it would make it much easier for us to deal with Time magazine should they call back to check on the status of the gift.

Today is Mr. Hoopes' last day at the office and we are indeed sorry to see him go, but wish him and yourself a most happy and productive association.

Sincerely yours,

Director

Hww:arf

cc: Mr. Frederick Baum

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

October 29, 1963

Mrs. Edith Halpert Director, The Downtown Gallery 32 E. 51st Street New York 22, New York

Dear Edith:

I enclose a copy of my letter to Sir John Rothenstein. While we are waiting for a response, Henri Dorra will be writing to Paris to see what can be done and telling his man, whom he knows well, of the likelihood of London. This should bring us closer to our target.

Meanwhile, I shall try to get the Chancellor here to write to Morrow. I know that Morrow will not be reading it, in all probability considering his health, but someone will. And, we shall see if we can get financial support. I will keep in close touch with you on this score so that you give us your all-important help at the right moment. We can talk about this by telephone so that we come into focus on the same goal at much the same time.

I sincerely hope this Washington support works out. You know how I do: I try to go after what I want and find ways to pay for it, and it has worked up until now, but we must find some support as this exhibition is not like the other whistle stop shows I have organized. If there is only one showing in this country we would bear the brunt of it here and that is more money than we have in the till for a single production.

I am not irresponsible: we do have a supporting group and we are whetting their interest. The Washington support, however, is the better of the two.

Meanwhile, all of the best to you.

Frederick & Will Frederick S. Wight

Chairman

Department of Art

FSW:cf Enclosure ABRAHAM MELAMED, HOT EAST LILAG LANE HILWAUKEE IT, WISCONSIN

Dear mus Hagrest. We thought you might like Copies & articles con-Cerning your primeership, which appeared in Chicago and milwanter, (Sest of wrotes to you frank Stope and Sincerel

ART ISRAEL - TWENTY SIX PAINTERS AND SCULPTURES

Itinerary

1964

Dec. 9 - Jan. 24 Jewish Museum, New York City

1965

| Feb. 19 - Mar. 19 | Toledo Museum of Art, Toledo, Ohio |
|-------------------|---|
| Apr. 2 - Apr. 30 | Contemporary Arts Center, Cincinnati, Ohio |
| May 17 - June 30 | Brandeis University, Waltham, Mass. |
| July 22 - Aug. 22 | Art Institute of Chicago, Chicago, Ill. |
| Sept. 7 - Oct. 3 | Detroit Institute of Arts, Detroit, Mich. |
| Oct. 18 - Nov. 15 | Philadelphia Museum of Art, Philadelphia, Pa. |
| Nov. 29 - Dec. 27 | Carnegie Institute of Technology, Pittsburgh, Pa. |
| | |

1966

| Jan. 10 - Feb. 7 | |
|--------------------|--|
| | Montreal Museum of Fine Arts, Montreal, Canada |
| Feb. 25 - Mar. 25 | Art Gallery of Toronto, Toronto, Canada |
| Apr. 11 - May 9 | Winnipeg Art Gallery, Winnipeg, Canada |
| May 30 - June 27 | Seattle Art Museum, Seattle, Washington |
| July 11 - Aug. 19 | San Francisco Museum of Art, San Francisco, Calif. |
| Sept. 13 - Oct. 16 | Los Angeles Municipal Art Gallery, Los Angeles, Calif. |
| Oct. 31 - Nov. 28 | Portland Art Museum, Portland, Ore. |

1

Mercaber 2, 1964

Dr. Abreham Melamed 1107 East Misc Lene Milwaukee 17, Wisconsin

Dear Dr. Melameds

It was most kind and thoughtful of you to send me copies of the article on FEMALE dealers.

Usually, I avoid press interviews as the reporters have a genius for distorting one's statements or paraphrasing them and of course it is always a shock to see photographs of oneself. However, I'm most grateful that you tipped me off.

I hope that you and Mrs. Melaned will have occasion to be in New York in the near future and that I will have the pleasure of seeing you.

Sincerely yours,

BOH/te

November 2, 1964

Mr. Edward H. Dwight, Director Munson-Williams-Proctor Institute 310 Genesee Street Utica, New York 13502

Deer Edward:

I was so delighted to receive your letter and to learn that you are back at work and are still interested in our boy Stuart Davis.

Of course I was glad to see THE PRESIDENT chosen as your "Picture of the Month". Would you be good enough to send me another copy of the pamphlet as I would like to send it on to his widow.

We decided to postpone all plans for the Davis exhibition until the estate is settled. At the moment, it is blocked and we are permitted neither to make any sales nor to send objects belonging to the estate to any exhibitions. This is a terrible bore, but it's a necessary one since the Federal Covernment has some ruling as to the simulanth period or thereabouts after the filing of the papers. It all seems so silly since in the case of Davis, he left a very simple estate comprising nothing but money and pictures. There is no real estate, no jevelry and no smything else. Heedless to say, I'll keep you advised.

Aren't you proud of yourself for getting THE PRESIDENT when you did? It just occurred to me which of the two current candidates for that office would like to use the painting as a promotional poster.

Are you plenning to be in New York in the near future? I should love to see you.

With fond regards,

BOH/tm

October 22, 1964

Mr. Richard E. Ahlborn, Curator Joslyn Art Museum 2218 Dodge Street Omnha, Nebraska

Dear Mr. Ablbornt

The Kuniyoshi FRUIT IN BOWL WITH BISCUIT which was inadvertently cultted from your shipment is being shipped to you vis Air Express at our expense today.

Would you be good enough to add this to your consignment:

Kuniyoshi FRUIT IN BOML WITH BISCUIT c.1930 #259 pencil dug. \$950.

Many thanks.

Sincerely yours,

Tracy Killer

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission um both artist and purchaser involved. If it cannot be etablished after a reasonable search whether an artist or archaeser is living, it can be search whether an artist or ary be published 60 years after the data of asia.

rector ENT FB 351797

Director

Norton Gallery and School of Art
1401 S. Olive St.

West Palm Beach, Fla.

さいない のかけの 中の

October 31, 1964

Miss Margaret McKellar Whitney Massam of American Art 22 West 54th Street New York, New York 10019

Dear Miss McKellar:

Many years ago as I recall The Whitney Massum published a series of monographs under the heading of the American Art Research. Somewhere in my archives files I must have several of these, but since they are packed and stored, it may be years before I get around to this project. Therefore, I am passing the buck to you.

One of the "new" collectors has recently purchased a Hartley painting which he believes use listed or referred to in a monograph published under his name. On the chance that you may have one available for a one-day loam, I'm writing to you and an enclosing a self-addressed post card for your convenience in replying. Life is very difficult with the telephone going all the time and this seems an easier method.

Heny thanks for your cooperation.

Sincerely yours,

BGE/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable sourch whether an artist or purchaser is living, it can be assumed that the information many be published followers after the delta of sale.

Bovember 2, 1964

Mr. Taft Schreiber 1160 Tower Road Beverly Hills, California

Dear Mr. Schreiber:

when I returned from a trip, I found a message to the effect that you had called at the Gallery. I am very unhappy to have missed you and hope that it will be possible in the future for you to drop me a note in advence so that I can arrange to be here when you call.

My very best regards.

Sincerely yours,

BOH/tm

0

THE ASIA SOCIETY

112 East 64th Street, New York, N. Y. 10021 Place 1-6210

October 29, 1964

The Downtown Gallery 32 East 51st Street New York 22, N. Y.

Mr. Gordon B. Washburn acknowledges with thanks your kind invitation to the opening of an exhibition of work by Robert Osborn. He regrets, however, that he will be unable to attend due to a prior engagement.

ALSDORF FOUNDATION

3200 PETERSON AVENUE - CHICAGO, ILLINOIS 60845

October 28, 1964

AIR MAIL

Miss Edith Gregor Halpert Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

Our Foundation has embarked upon a Fine Arts acquisition program.

We are interested in unusually fine art objects of museum quality, suitable for exhibition.

Will you kindly air mail photos and prices of any outstanding art objects you may now have available.

Sincerely,

ALSOORF FOUNDATION

J. W. Alsdorf, President

JWA:re

Prior to publishing information regarding sales transaction researchers are responsible for obtaining written permitain from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Joan Avnet Galleries Paintings · Sculpture · Graphics

Seven Grace Avenue Great Nock, New York Hunter 7-4390

October 28, 1964

The first of the contract of the following the contract of the

Edith Halpert 32 East 51st Street New York, New York

Dear Edith Halpert:

Many thanks for making a wonderful show possible. The people who have been in the Gallery to see it all just glow and praise. They all love it.

Does the glove belong to you or to your Sunday guest? I found it in the car.

When may I come in to pick up my own purchases? Again, thank you, and kindest regards.

Sincerely yours

JA:ab

Joan Avnet

Beceither 2, 1964

Mr. David Workman Goldman, Sachs and Go. 20 Broad Street New York, New York

Dear Mr. Workman!

We are now ready to ship the Hartley, but want to make certain that you still want it sent in care of Mrs. Richard Mager in Harrison, New York. Incidentally, I can tell you that the painting has been tremendously admired and that we sold a third one of the four paintings we obtained from Hartley's friend.

I look forward to seeing you at the cocktail party tonight. Best regards.

Sincerely yours,

EGH/tm

somehers are responsible for obtaining written permission um both satisfied generalises involved. If it cannot be stabilished after a resconsible search whether an artist or surchases is living, it can be assumed that the information my be published 50 years after the date of tale.

GALERIE COARD

TABLEAUX MODERNES

SCOIETE ANGHYME AN CAPITAL DE 49.000 I

36, AVENUE MATIGNON PARIS 8"

TEL. : ELY. 28-16

111

order to be able to start preparing this exhibition, and at the same time that you have reached an agreement with the Rattners.

We would be most grateful for an early reply, and awaiting the pleasure of hearing from you, please believe, dear Mrs. Halpert, in my true friendship and devoted thoughts.

N.Griliches

October 23, 1964

Dr. David Sactt, Director

Mational Collection of Fine Arts

Swithsonian Institution

10th Street and Constitution Avenue M.W.

Washington, D. C.

Dear Dr. Scott:

Following Mr. Lowe's instructions, I am enclosing an "on approval" invoice for the two paintings and one print selected by Mr. Lowe and Mrs. Breeskin. These will be shipped to you as soon as you advise me what packers you plan to use for this purpose and how the works of art are to be shipped to you. No doubt there must be a specific department to be included in the address. I would also like to know to whom these charges are to be made as well as what arrangements you have for insurance in transit.

All three pictures have been set aside and very shortly I will send you whatever material we have in connection with the provenance in each instance. I will also send you photographs if you so desire for your records.

As soon as I have word from you I will make the necessary arrangements at this end. Incidentally, would you like to have biographical data on the ertists?

I look forward to hearing from you shortly and hope that you will pay us a visit in the near future.

Sincerely yours,

BOH/tm

Prior to publishing information regarding sales transactions, rescarchers are responsible for obtaining written permission from both artist and purchases involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Secota, ta Mrs. Eslith Gregor Halpert n. 4. C Gallery Dear Mrs Halpert: In last meeks Oct 25th Sunday allantonins . Call, Chromiele, paper I read an article about your work in establishing a Gallery, I have not been able to think of anything all week of wanting to caretack you , for soveral years I have tried to get in touch with some stallerges, run ley men, also had a letter from Col. Garbiert he only wants Primitives"
I have a number, in factabant fifty at least, old paintings which I would like to despine off, the two old ones of deer are heally begantiful they came to me from an old coal barons manions them to me . I des have some signist J. Davis, J. Ward, Ternillegel, Croyther, Banta Blake, one attri. to Mary Cassatt, one oval attre a Cullen yates vothers

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a researable sourch whether an artist or purchaser is living, it can be assumed that the information may be published foll years after the date of sale.

Mrs. Edith G. Halpert Downtown Gallery 32 East 51st Street New York, N. Y.

1. Demuth

Bladioli

w/c

\$2400.00

2. Sheeler

Mativity

tempera

\$1800.00

4. Stella

Still Life

\$1800.00

5. Zorach

Maine

W/c

\$550.00

October 31, 1964

Mr. Paul Love Department of Art Michigan State University East Lensing, Michigan

Dear Mr. Love:

Needless to say, I was greatly distressed when I received your letter regarding the damage incurred in transportation. As indicated on the "Details of Inner Packing" section, the seriograph was carefully handled at this point, but no doubt Railway Express jamed the tube between two crutes or dropped one on it. From past experience, I know it takes an expert to make the repairs. I know only one such person in New York who can handle it, but an not sure of the cost involved. In most instances, it is necessary to sount the print on rag paper or rag board. If it is at all possible, I think it best to collect the full insurance, We can then make a substitution and the insurance company can attend to the nounting and sell the print for a large man of money. On the other hand, there may be someone available right in your own territory who can process the damaged print satisfactorily.

Mon't you please let me know the decision. Best regards.

Sincerely yours,

BGH/tm

bished after a reasonable search whether an aruntueer is living, it can be assumed that the informabe published 60 years after the date of sale. THURSDAY O'RIL M. 1864

A Brief Tour of the Concert Halls and Art Galleries Here: Inside-Out

ONE MAN'S CAMPAIGN

African Art Museum Is Set Up Here

BY DON BRANNING

A Museum of African Art to being established in a restored townbouse at 210 A st-ne, which was once occupied by Frederick Douglass, who started life as 2 slave and rose to high rank in the administration's of Presidents Grant through Cleveland.

The museum is the idea of Warren M. Robbins, a furmer Foreign Service officer, who bures that it will feater better understanding between the Negre and white communities of America, as well as between the peoples of Africa and the United Stoles. Mr. Robbins is director of the Center for Cross-cultural Симминісація.

EXHIBITS

Mr. Robbins abready has installed a member of African art works in the townhouse, and not promises of 200 pasces, includand ment good a no senue gain from the University of Pennsys vanie Museum, which has one of the outstanding collections in the world.

The museum will be open for special showings during May and Juste. It will be included in the Sounday tours of restored are as of Washington

Some of Mr. Reibins' sculptores are dance masks and ethev pieces of a type which have furnished serious inspiration for modern European and Amercan artists.



Mr. Robbins is bounded a claim of doors from the twory Coast. At right, the stop oil 11.25 founds are Jahrencel III:

LACK

M. Rubbick yant in the lark of knowledge which white accoriones have for African trisks art is prototally extended by the prejudice of Nessa Americans for B. The American Negretends to think at it as savagery.

which he doesn't want to yilling | to do with," usel Mr. Romans.

genge of basence in African ! souplure base sees taken ser- [ionsly in much medern artists. ne said.

holde many Although sculpture has been soush much to 1 G. Seega built for a mathew man But the details harmony and author natural description to: the present frame and over thinky being but as along becomes more and more like Confibrit and the statute, Alice Subbins saul.



Print SECTS - Giller. This shoulder mask is one of places from an editional for Museum of African Art, in the f Hill grow that a new the house of Frederick Douglas stave who was a high place to U.S. Government.

slee To etab adt wits many do badendug ad ys supplies it is the present of the information Stabilished where a remounding wearth whether an artist or om both stript and purchaser involved. If it connot be respects are responsible for obtaining written permission nior to publishing miorraneon regarding sales transactions.

NORTON GALLERY AND SCHOOL OF ART

PALM BEACH ART INSTITUTE

E. R. HUNTER, Director

PIONEER PARK, WEST PALM BEACH, PLORIDA TE 2-5194

October 30, 1964

Mrs. Edith Gregor Halpert 32 East 51st Street New York 22, N.Y.

Dear Edith:

I do not have your new address...I hope this finds you.

I am sending you a copy of part of our September Board Meeting Minutes so that you may know that we are ready, willing and able to pay for Stuart Davis' "DESIGN FOR NEW YORK MURAL" whenever you want it.

Best regards.

Sincerely yours,

E.R. Hunter Director.

ERH:p encl Prior to publishing information regarding sales transactions, tesourchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be satisfiabled after a reasonable rearch whether an artist or surchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



UNITED STATES INFORMATION SERVICE

LONDON, W. 1,

October 22 1964.

Dear Mrs. Halpert,

Many thanks for your letter of October 14 with its news that you are pursuing with the Smithsonian Institution the Davis exhibition. I was such interested to hear this, and when, as you say, the Smithsonian has set about arranging for showings of the exhibition in the U.S., we shall be happy to take up with them the possibility of putting on the show here.

I have no doubt that a number of my colleagues in Europe would join with me in wanting very much to have any exhibition by the late modern master that you and Mrs. Davis arrange.

All best wishes.

Yours sincerely,

Francis S. Mason Cultural Affairs Officer.

Mrs. Edith Halpert, Director, The Downtown Gallery 32 East 51 Street New York 22, N.Y. USA.

any replacement to 12 pueces be chesen? Remind Mrs. Halfert: Jolk art Exhibition, Ballow, California January 94th to Feb. 28th, 1965 #401 the Full Basket # 1016 Mourning Picture of Maymond # 164 Huning Eagle Willard Hande #996 Sliced melons for velvet #181 Ruth & naomi (Velvet) #1641 Commodore Dicatur # 144 the Dem of the Ocean Maria Me John Richards # 462 near the Station # 726 Farmyard Jossip the Diseros the Fire Co 315 Landscape with Indian maid

cearchers are responsible for obtaining written permission to both actief and purchaser involved. If it centred be established after a reasonable search whether an artist or archaeser in byting, it can be assumed that the information

KEMP CLARK, M. D. 5323 Harry Hines Blvd. Dallas 35, Texas

October 26, 1964

Downtown Galleries 32 E. 51st New York, New York

Gentlemen:

On a recent trip to New York, I dropped in your gallery. I saw a drawing by Georgia O'Keefe of a ram's horn. I was very much taken with this drawing and would appreciate knowing whether it is still available and its cost. If it is not, do you have any other examples of her work? With my best wishes, I remain

Yours sincerely,

Kemp Clark. M.D

aa

October 27, 1964

Miss Jessie W. Forsythe Forsythe Gallery 201 Nickels Arcade Ann Arbor, Michigan

Dear Hiss Foreythe:

Thank you for sending us your sales tax number. However, our accountant has informed us that we can excuse only New York City dealers from the sales tax if the item is bought for resale and that this rule does not apply to out of town dealers.

I regret therefore that, in order to comply with the law, we must send you the enclosed bill for the sales tax on the Shahn print your purchased here.

I'm sure that you will understand and I thank you for your cooperation in this matter.

Sincerely yours,

Tracy Miller, Secretary to Mrs. Halpert

THE SHELDON SWOPE ART GALLERY 25 South Seventh Street TERRE HAUTE, INDIANA 47801 CEAWFORD 2180

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Mrs. Edith G. Halpert Downtown Gallery 32 East 51st Street New York, New York

Dear Mrs. Halpert:

TAFF MEMBERS

Francis W. Bilodana, Director

Mrs. Catherine Tackett, Carater

Senour Richey, Accountant

Carl Bradshaw, Custodian

Herewith is the list of the items we would like to borrow from you for our forth-coming exhibition "Collectors' Choice III". Please confirm the titles and prices as listed.

W. S. Budworth & Son will collect them from you on the 26th or 27th of this month and will crate the entire shipment. The shipment will come out to us via Eastern Express Inc. on the 2nd or 3rd of November.

As I have told you we will take care of the packing and shipping charges. We will also provide for the insurance where dealers' policies do not cover the items being sent to us for the exhibit. Please, therefore, let us know by return mail the insurance values of the items you are sending.

Will you please send along any information concerning the works of art, and the artists, that will be useful to us in presenting the material. Also please send any glossy prints that may be available.

We appreciate your cooperation with us in this project.

Jincerely yours

Francis W. Bilodeau

Director

Enclosure FWB/nip

When later which really premed to fill my promisements almost almost them. both of how seem them. both was also a bit like of times premy your opain. and fating and fating - with all best mother, with all best mother, from Fam Fam Hurrer

ART NOTES:
MUSEUM
Culture-Grossing

By GRADE GLUEOK

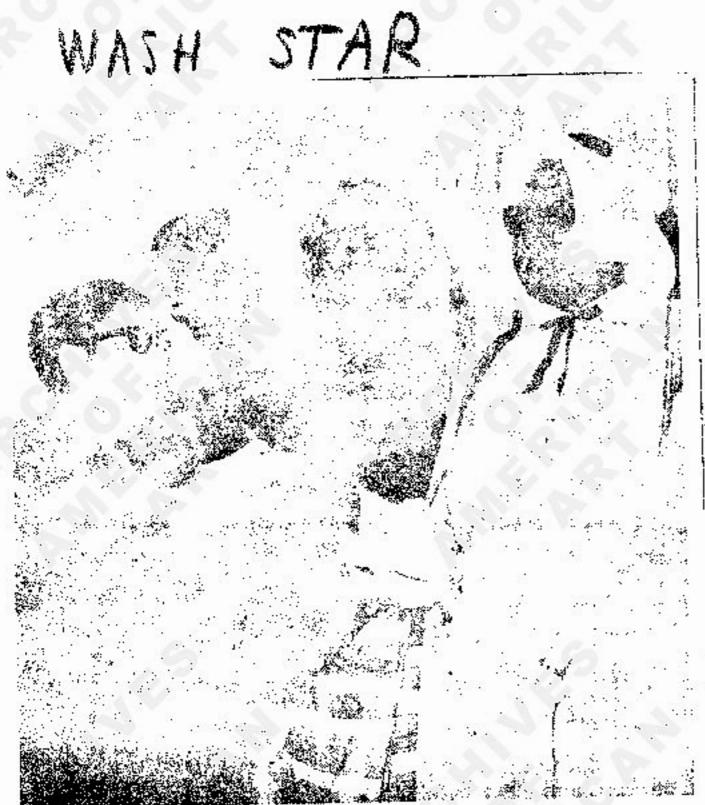
in Washington

ASHINGTON, D. C., is about to get a Muscum of African art to open, at provisionally, around Say 3. The Museum, said to he the first U.S. meditation devoted exclusively to portraying the significance of Appren adorre and its coninfournes to Western art, is spittened by a Washingten erganization introobably Shown as the Center for Pross - Cultural Communicai on, I"We've taken a for of "Idding about that name," said the of for C-C, C's Disector Warren M. Robbing. M gaix a viewla via slacoff" We keep been but it does unpress our goal of improving communications between cullitral and inclal groups.")

Mr. Robbins, a former U.S.I.A. and State Department
man, has been collecting African set for some time. He
batched the museum blea
about a year and a half ago,
to bring "the cultural heritage of the Negro people,
known mainly in academic
circles, to the attention of the
general public."

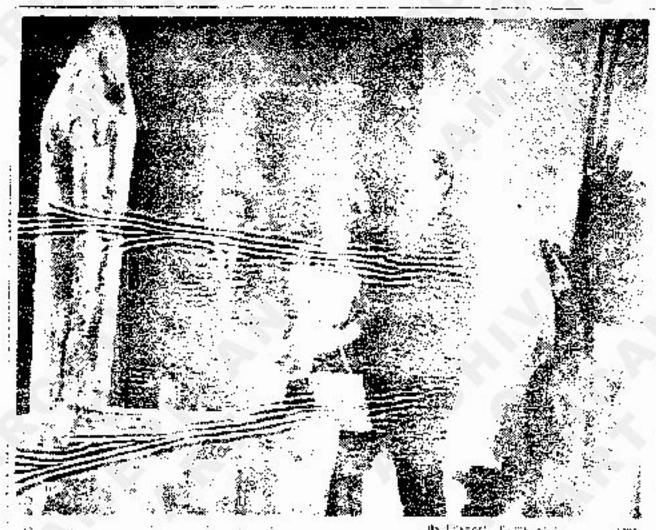
Though no director or staff has yet been named the Musseum is already partially installed in the Capito' How residence of Frederick Long-lass, one-time slave came an abolitic of orator and high post-Civil war government official. To date, some 200 works have been pletiged as gifts or loans.

TREQUE: With the Gallery of Modern Art's black-



SULTAN, QUEEN SEE AFRICAN EXHIBIT

Sultan Seidou Nijoyo Nijimouluh tright) and Queen Ramatau of the Bamouns, a tribe in the Cameroons, examine a piece of African sculpture held by museum director Warren Robbins at an exhibition of African art in the Frederick Douglass house yesterday. The sultan and queen are an tour of the United States under the State Department's Fereign Leader program, —Star Staff Photo.



New Museum Features African Art

Warren Robbins, at left, yesterday opened a museum of African art in the former home of Frederick Douglass at 316 A st. ne. Fannie Douglass, at center, grand-daughter of the late Negro Abplitionist leader, was on hand for the opening, along

with Warne Fredericks, at right, deputy assistant secretary of state for African affairs. The opening was a part of the Capitot Hill Restoration Society house tour. District Commissioner John B. Duncan is a sponsor of the Museum project.

The Washington Post

SUNDAY, JUNE 7, 1964

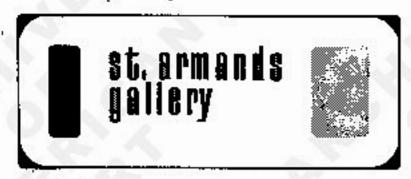
African Museum

Undaunted by graners of the ham-handed government about the hanks of the market of the marks are unelly and privately symmetry of the property of the facet such importance and some effort is the opening of the are mashinger. Huseum of African are We had a meanly wrong on.

Still a roll in size the area in months and high in its ambition, he new necession adds a further dimension to our cultural line. Not, as so often, the gestime of a westiley patron, it is primarily due to the organizational triants of Warren M. Robbins; a former thate Department cultural officer. Its, Robbins cone (andowment is his tenacious enthusiasm for what he calls i cross-cultural communication."

Mr. Robbers is entirely right that increased understanders and appreciation of the fauctinating tribal sculpture of Arrors part in esent, will deepen our entropment of all act in hour or not such "prospecularial" controls: a rigotten heritage will also forter colors dierstanding between Negro and whole communities in today's America as Mr. Robbins maintries in today's questionable. No matter. The applays at the handsome Frederick Douglas house at 316 A at necession, have an inherent beauty and interest all their own.

Prior to publishing information regurding sales transactions, researchers are responsible for obtaining written permission from both artist and purchases involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information purchaser is living, it can be assumed that the information purchaser is living, it can be assumed that the information purchaser is living, it can be assumed that the information



SOB john ringling blvd.

serasota, florida

telephone 388-1857

October 22, 1963

Mrs. E. G. Halpert The Downtown Gallery 32 E. 51st St. New York 22, N.Y.

Dear Mrs. Halpert,

I knew that I would lose in much greater measure than you by having this disagreement, since by the many years of effort you have achieved one of the top positions in the art world. However, I felt I was right and I stood up for it. If, on the other hand, you have not offered any one else more than 10%, you would surely not offer me more, and so it is my hearing that is at fault. I will send you the \$147.50 at the end of this month.

I would like to say though, that we have recently had a one man show of Zerbe through Lee Nordness, and our commission was 20%.

If only someone had written some sort of agreement for us to sign beforehand, none of this misunderstanding would have come about.

Stricerely yours Lehroll

contemporary american art

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

36 *** EAST 60th STREET, NEW YORK, N. Y. 18021 (212) UN 1-9270

SKOWHEGAN, MAINE (207) 474-9345

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October 28th, 1964

Edith Gregor Halpert Downtown Gallery 32 East 51st Street, New York, New York

Dear Edith:

It hardly seems possible that more than siv months have gone by since you were good enough to agree to loan us your truly great paintings "Pochade" by Stuart Davis and "Dawn "2" by Arthur Dove.

There is no question that seeing it gave great pleasure to untold thousands who would doubtless not otherwise have had that priviledge.

I am enclosing a form that I ask you to fill in and return to us in the enclosed self-addressed, stamped envelope.

At this time, on behalf of all those connected with our School, I send deep gratitude to you for having helped to make "Four Centuries of American Masterpieces" such a great exhibition.

John Eastman, Jr.

incerel

je:jf

retor to purctaining autorimenton regionary made wateractions, researchers are responsible for obtaining written partitions from both artist and parchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

This extraordinary exhibition will have its premier United States showing at the Jewish Museum, 1109 Fifth Avenue, New York City, on December 8 at 9 P.M. A cocktail reception, at that time, under the patronage of the Honorable Avraham Harmon, Israeli Ambassador to the United States, and Mrs. Harmon and the Honorable Walworth Barbour, United States Ambassador to Israel, will be followed by a champagne supper at the Hotel Pierre.

At the conclusion of the New York showing, the exhibition will be circulated by the International Council of the Museum of Modern Art, under the auspices of the Cultural Foundation, for showing at major museums throughout the country. The full itinerary is enclosed.

ART ISRAEL was initiated by the Art Committee of the Women's Division of the Foundation as part of the Foundation's overall program of cultural exchange between Israel and the United States. Your participation is vital to help the Foundation carry on and expand its growing cultural exchange program.

We invite you to attend the preview at the Jewish Museum on December 8 from 9 - 11 P.M. to be followed by a champagne supper dance at the Cotillion Room of the Hotel Pierre. A formal invitation will be sent to you shortly. The evening promises to be an extremely exciting one and we look forward to having you with us.

Cordially,

Mrs. Oscar Kolin

Chairman

Fine Arts Committee

ADSWORTH ATHENEUM

November 2, 1964

Mrs. Edith Halpert The Downtown Gallery 32 East Fifty-first Street New York, New York

Dear Mrs. Halpert:

It was very pleasant to see you the other day, and I am glad that you were pleased with the silk screen proof.

Here are three signed copies of my letter to Mrs. Davis. Would you return one copy to me signed to indicate your approval. I am not quite sure whether you or she or both of you should sign it, but you will know what is correct.

I have also enclosed a loan contract for the \$500 you have so generously been willing to lend us toward the project. As you can see from the letter, this is definitely a loan and not at all a gift.

Thirdly and lastly, I am tremendously pleased that you will be taking twenty of the portfolios. I have talked with the printer about two thousand reprints of the Stuart Davis announcement miniature, and he has promised me an estimate very soon. In any case there should be no hold up in making them for you. I do hope you will give us a plug for the portfolio.

Very cordially yours,

and am Dto Samuel J. Wagstaff, Jr. Curator of Paintings

SJWJr: smd Enclosures

I have just engaged a very able assistant director.

My bast to you and Anne.

October 17, 1964

Mr. Harris K. Prior, Director Rochester Memorial Art Gallery The University of Rochester Rochester 7, New York

::\\#0%

Dear Harris:

I hope you will bear with me. I feel like Bertha the Sewing Machine Girl who too had more to do than normal procedure would allow. This sad reference relates my delay in answering your letter of September 30th.

I will be very glad to send Harnett's COLOSSAL LUCK to your exhibition, which sounds absolutely fascinating. If I am not in Honolulu on December 28th, I hope you will send me an invitation to the opening and that I can come at that time.

Since my gift to the Corcoran is all 20th century American art, the Harnett is not included, despite the fact that the Museum was willing to make an exception in this instance. It has been promised to no one and I expect to keep it as long as I am about as it has always been my favorite Harnett painting. Besides, you know I couldn't refuse any request from you. Thus, you will find your lengthy loan form enclosed with all the data requested. Incidentally, you must have decided on a New York packer, who will take care of the pick-up, etc. as we have no facilities for crating paintings here. Also, since this little number is in the warehouse, I will have to limit myself to the size of the painting itself as I cannot recall the width of the frame. Just leave a few extra inches of wall space.

Incidentally, I also own a comple of hot numbers by Peto, which would fit into the same category and if you think that Charles Sheeler is "In focus" or any of the other artists in the Gallery, mease let me know as I am eager to participate in this very exciting exhibition.

What is so attractive about Rochester that keeps you there all the time? I have been waiting for a visit with Anne and you in New York and certainly hope to see you before this year is over. Now about it?

For biographical data on Harnett, I am enclosing a catalog of our first reintroductory exhibition of his work. Of course you know that I love Harnett dearly as he is the only man in my life who supported me over a long period and a period of depression when I needed it most.

Incidentally, before the year is over I hope to have a meeting of the Halpert Foundation to again take up the matter referred to in your letter of some months ago. As you gather I am still at the old post after having two disappointments in my moving plans but hope to have an easier life hereafter as

Prior to publishing information regarding sales transactions, cases there are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL

350 FIFTH AVENUE NEW YORK 1, N, Y, LONGACRE 5-2424

Muedwe

October 31, 1961

Mrs. E.G. Halpert The Downtown Gallery 32 East 51st Street New York 22, N. Y.

32 East 51st Street

Dear Mrs. Halpert:

We enclose herewith conformed copy of extension of mortgage agreement entered into between 32 East 51st St. Corp. and yourself.

As you can see, the sum of \$484.28 was due to you on April 1, 1961, July 1, 1961 and October 1, 1961. Similar payments of \$484.28 will be due to you on January 1, 1962 and on the first day of each April, July, October and January thereafter until the full indebtedness of \$23,936.94 is paid to you. Each payment should be applied first to interest at 5% per annum on the unpaid principal balance and the remainder in reduction of principal.

For instance, the April 1, 1961 payment \$299.21 represents interest and \$185.07 principal. The July 1, 1961 payment would be broken down to \$296.90 as interest and \$187.38 as principal. You will note that although the payments are constant, the amount representing interest is reduced as the principal balance is reduced.

Please let me know if you have any questions in connection with the enclosed.

JGF:dg Enc.

THE METROPOLITAN MUSEUM OF ART NEW YORK 28, N. Y. October 25, 1963

Mrs. Edith Gregor Halpert Director The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

I am writing in regard to the two transparencies I borrowed from you: Stuart Davis' Something on the Eight Ball and Georgia O'Keeffe's Wall with Green Door. These transparencies are to be used in a book I am writing for Harry N. Abrams Inc. I will return the transparencies to you as soon as the publishers are through with them. I hope this hasn't caused you any inconveniece.

Sincerely,

House roadfull

Henry Geldzahler Associate Curator American Paintings and Sculptor /

HG:kb

Prior to publishing information repyrting rates transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the dety of sale.

October 17, 1964

Miss Berbere Reichert Famous Artists Schools Inc. Westport, Commesticut 06881

Dear Miss Reighert:

We regret that we have no photograph of Ben Shahn's PRETTI GIRL MILKING A COW, which was sold in 1945.

It is possible that the Massum of Modern Art would have one as they have had the picture there on exhibition several times.

Sincerely yours,

Tracy Miller, Secretary to Mrs. Halpert Putter

October 17, 1964

Mr. David Comsky Freshman, Marantz and Comsky Suite 830, 9171 Wilshire Blvd. Beverly Hills, California 90210

Dear Mr. Comsky:

In response to your letter I regret to state that we have no photographs of Ben Shahn's prints. Incidentally, he works exclusively in the serigraph medium and we always have a most interesting selection on view.

Perhaps you will find occasion to be in New York in the near future and I will be delighted to show you the entire group in the original.

Sincerely yours,

EGH/tm

nior to publishing information regarding sales transactions, scarchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be exhibited after a reasonable search whether an artist or exchange is living, it can be assumed that the information sy be published 50 years after the data of sale.

" (22) Mrs. Howevery -Month your new gallery be too seclusive for such fan-fahe, of would you consider it wiser if you arranged to have the show at Huntington Hart for d's Concern of Mossess Dor 2 How many paintings should be included -and how gridly could we arrange such a show? I made my decision to have you as my exclusive DEMER when, I read the Newsweek article (SEPT. 20, 1965) - What do you require-(snapshots, slides, the actual fraintings?) to make your decision about me? TATENT, first of all - then name (Long CATITET 9 - and then price: These three things should work in our favor - with price being the MGHEST ever asked for a living attist's work -I'm ready - are you? (PHONE MEA CODE; 209) Sincerely -TOXET RALPH, RORD CATHEY P.S. FOR CORRESPONDENCE PLEASE APPRESS! RALPH CATHEY, 1283 WEST SAN JOSE AV- FRESNO (ALIF. 125) PHONES: (PERSON-TO-PERSON, COLLECT) 251-8931 or 229-9077

rate to publishing internation regioning whice watercaustic escarchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information makes multiplied (6) years after the date of sole.



October 21, 1964

Mrs. Edith Gregor Halpert Director The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Edith:

Many thanks for your note of October 13. We do indeed want the Ben Shahn drawing, which I have in my office and which I am already regarding with a proprietary air. We even have the money for it. All we need to do is get the approval of our Executive Committee, which I trust will take place this month. As soon as that meeting has taken place, I will send you the check. I hope that this will be agreeable with you.

Congratulations on your new staff member, Don Hoopes. He is a good man, knowledgeable and likeable. I hope to be in New York in November, sometime, and I will let you know exactly when, in hopes that we can get together.

With best regards,

Sincerely yours,

Head of the Museum

GV:ab

October 17, 1964

Mr. Robert L. B. Tobin 711 Park Avenue New York, New York 10021

Dear Robert:

Thank you for calling me and straightening me out on the billing and shipping of the Hartley and the Shahn. This will be taken care of promptly and I will cancel the bill for the Hartley, which was made in the name of Mrs. Edgar Tobin.

I am also writing to John Leeper to check on the exact publication date of the Pascin book and also to get the lowdown on the party I promised for the occasion. In this case, it will have to be a black-tie affair with all the gents wearing derbies as a repeat performance of the memorial show we had in 1931. I think I mentioned to you that Pascin had a passion for famoy parties with everybody in "smoking" jackets and since he always wore a derby we requested that all the males come so arrayed. Helax, the girls were dinner clothes and were not in the usual costumes and poses which appear in many of his paintings.

In any event, I look forward to seeing you next week. Please save November 2nd from 5 to 7 ... when we open the very exciting Robert Osborn exhibition of paintings and drawings relating to the ASSASSINATION. For this occasion you may appear bare-headed.

It will be good to see you next week.

Sincerely yours,

EOH/tm

November 3, 1964

Edith Helpert Downtown Gellery 32 East 51 New York, New York

Dear Edith Halpert:

Ever since we opened the cretes and previewed your wonderful pictures, I have been wanting to find a moment to tell you how thrilled we are to have your show. It is a superb group, fully worth of the honor of being the initial show in the new Gredy Gemmage Auditorium designed by Frank Lloyd Wright. We are planning a special preview showing soon with many important art patrons in attendance by special invitation. I am sure we will get a number of inquiries at that time about whether any of the paintings are available and if so at what figure. Can you give me any word on this, or shall I simply tell them to write you? I, myself, am perhaps most carried away by the Stuart Davis, the Charles Demuth, and the Niles Spencer, but there are many others that are high on the list. The Max Weber seems to me to be the outstanding piece in the show. I am rather certain it would cost far too much for our local donors to consider even if you are willing to part with it.

Any chance of your being out our way soon?

Yours,

Harry Wood, Chairman Art Department

HW:sl

(mulholet

GALERIE COARD

TABLEAUX MODERNES

SOMETE ANDNYME AU CAPITAL DE 49.000 F

36, AVENUE MATIGNON
PARIS 8

TEL. : ELY. 28-18

thus holding up any sales possibilities for the other painters during three weeks)

- 2) We will bear the expenses involved in the dispatches involved.
- 3) The expenses for the photos of the whole exhibition, which I will send you in order to have the prices of the corresponding paintings, drawings and water-colours.

Business in France is very difficult at the present and we can not do better. It takes already much courage and enthuiasm for Rattner's paintings to have at this marticular moment a show such as his - with no paintings in stock - And given the prices they ask, sale possibilities are practically nul.

We are undertaking this show with a precise aim: that it will be followed by another, which will be much more complete and important, at the "Musée de l'Art Moderne" in Paris - and that by becoming Rattners agents in France we will in the long run, be rewarded for our efforts.

We can assure you that we will do everything in our power to organise this show at the Musée de l'Art Moderne. Naturally, your help and presence in Paris, at the time of the exhibition will be very useful, as the request for such an exhibition must emanate from the American Embassy.

Believe us, dear Mrs. Halpert, that to have to deal with Rattner (Mrs. Rattner) is a most difficult task, so difficult that sometimes we feel descerate and were it not for the great joy and pride that we have in collaborating with you, we would long ago have given this show up, notwithstanding our great admiration for Rattners talent.

I will not let'you in the details, but even to have a big and representative picture by Rattner in our group show is impossible!

We would be very happy to hear from you as soon as possible in

The Corcoran Gallery of Art Washington, D.C. 20006

HERMANN WARNER WILLIAMS, JR. DIRECTOR AND BECRETARY

METROPOLITAN 8-3211

October 26, 1964

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

I regret that I will be unable to attend the opening of Robert Osborn's exhibition. The works illustrated in your brochure are fantastic and I do want to view the exhibition.

With warmest regards,

Sincerely yours,

Richard A. Madigan Assistant Director

RAM/ve

LAW DFFICES OF

SHAPIRO, GUBMAN & SITOMER

NEW YORK 23. N. Y.

DUDEON B-5560

LOUIS SHAPIRO JOSEPH G. GUBMANIK WALTER SITOMER(#)

UDEL J. GREEN LEONARD MORDBKIN IN: ADMITTED TO PLORIDA BAR

October 27th, 1964.

The Downtown Gallery, 32 E. 51st Street, New York City.

Gentlemen:

About ten years ago we purchased from you an original painting by Ben Shahn portraying an old bearded man on one side and a young boy lying in the street.

A picture of that painting appeared in the Sunday Times Book Review with a statement that it was by courtesy of The Downtown Gallery.

We would like to know whether that means that ours was not an original, or that you had other pictures of the same kind, or that it was merely a photograph.

In any event, it seems to us that if we do own the only original, as represented, then the picture could not have appeared by courtesy of The Downtown Gallery.

Please let me hear from you.

Yours very truly,

Louis Shapiro

LS:SL

November 2, 1964

Dr. Lewis J. Rattmer 901 Blanford Boulevard Redwood City, California

Dear Dr. Hattmer!

Thank you for your kind letter and the check.

We have made arrangements for shipping the Broderson painting to the above address and you should receive it in the near future.

As I advised you previously Zorach has a cast of FATHER AND SON and this is now in our possession. Since the east was made some time ago, the current price is \$1500. It is in the natural bronze, but can be repatined, which would be less expensive than having a new cast made(the third), which will be considerably higher as the easting charges have increased transmisually. If you wish, I can obtain the exact figure.

It was a great pleasure meeting you and Mrs. Rattner and I look forward to another visit in the very near future. My best regards.

Sincerely yours,

BOE/tm

or to publishing intermetion regioning sales transactions, superhars are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stabilished after a reasonable sourch whether an artist or updater is living, it can be assumed that the information by be published 50 years after the date of asie.

RITZ TOWER

PARK AVENUE AT FIFTY-SEVENTH STREET

NEW YORK

Oct. 29, 1964

Howard Connor accepts your kind invitation to cocktails on November 2nd.



AVNET ELECTRONICS CORP.

TIME AND LIFE BUILDING ROCKEFELLER CENTER NEW YORK 20, N. Y. CIRCLE 6-8033

PRESIDENT

AVNETELECT

October 26, 1964

Miss Edith Halpert The Downtown Gallery 32 East 51st Street New York, N.Y.

Dear Miss Halpert:

As per your request please find enclosed the material on our art casting which has caused so much enthusiasm.

If you can get to my office, I will show you about thirty-five pieces cast in the Shaw Process.

If any of your artists whiteesto do likewise, it will be my pleasure.

Thank you very much.

Lester Avnet

LA/ie

ior to publishing information regarding sales transactions, sourchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urbaser is living, it can be assemed that the information sy be published 50 years after the date of tale.

October 26, 1964 Edith Gregor Halbert Down Sallery 32 East 51 Street of new York City, n.y. Dear mro. Halfert: Due to many important differences in gallery policy, I have resigned as Virector of the Joan Avnet galleries. I want to thank You for your cooperation land assistance in the Weber show. Lincerely Darothy Schneiderman

October 26, 1963

Mr. Thomas J. McCormick, Director Vassar College Art Callery Poughkeensie, New York

Dear Mr. McCormick:

At last I have succeeded in assembling all three photographs which you have requested and am sending them to you under separate cover. The information on these is listed below.

The Blind Botanist, 1963 Ben Shahm 201x261 W.C. \$2500.00

French Workers, 1942 Sen Shahn 57x40 Tempers on

Board 7500.00

Letter and His Ecol, 1962 Stuart Pavis 38x24 Oil 9500.00

John and I have been discussing the Marin watercolor you sent us and, frankly, neither of us is sufficiently taken with it to offer a high figure as there are better examples of this period still extant. However, perhaps we can work something out in the event that you make a decision regarding one of the three paintings referred to above.

While we can assemble an exhibition of Rattner's work right now by removing some of the NFS items from the warehouse, I would rether have you make your decision as to the most suitable date for this occasion. It will also be necessary to ascertain the number of pictures you can show in your galleries. It would of course be most advantageous to have the exhibition retrospective in context, with a variety of media and subject. Do let me hear from you about this.

Sincerely yours,

FGH/tm

November 3, 1964

Santini Brothers 449 West 49th Street New York 19, N. Y.

Attention: Mr. Deegas

Centlemen:

I have just received final shipping instructions for three paintings at The Downtown Gallery, 32 East Sist Street, New York 22, N. Y. Please telephone Hrs. Halpert at Plans 3-3707 to extange pick-up time.

These paintings are now fully insured by the N.C.Y.A. and they should be shipped immediately to the Smithsonian Institution, National Collection of Fine Arts, Natural History Building, 10th and Constitution Avenue, N.W., Washington, D. G., Attention: Dr. David W. Scott.

Sincerely,

Harry Love Corator of Exhibits

cc: Mrs. Halpert

Dr. Scott

NCFA File NCFA Reading File



THE FINE ARTS PATRONS OF NEWPORT HARBOR

400 Main Street · Balboa, California · Telephone 675-3866

November 2, 1964

Miss Edith Halpert Downtown Gallery 36 East 61st St. New York, New York

Dear Miss Halpert:

I was overwhelmed by the treasures at your disposal, and hope we will be able to exhibit some of them in our American Primitive Painting Exhibition, which will run from January 24 to February 28, 1965 at our Pavilion Gallery. We hope to have this exhibition on a par with our past shows, the catalogue for the Morris Graves which I will enclose. With the exception of the Garbisch Show in 1962, we have had almost nothing of any caliber in this field in Southern California.

May I list the paintings which I think would best suit our needs, and fill in where we have definite gaps. I would appreciate the loan of any or all of them. Our gallery is the only one in Orange County, and draws heavily on Los Angeles County too. Dr. Thomas Leavitt of the Santa Barbara Museum will write the text for the catalog and speak at the opening.

| Catalog No. | Title | Artist |
|--|--|--|
| 401 1016 164 | The Full Basket Mourning Picture of Raymond Flying Eagle | Family Willard S. Hansee |
| 4," | OR | |
| 1090 996 181 -7 1641 1712 144 462 / 726 / T6 294 a / | Washington on Horseback Sliced Melons (on velvet) Ruth and Naomi (Velvet) Commodore Decatur Woman with Parasol The Gem of the Ocean Near the Station Farmyard Gossip (The Fire | Stettinius Maria Wagoner John Richards Knight |
| 294 b / 344 | The Tiger of the Fire Co. The Lion Family | Hicks |
| 315 1 683 | Landscape with Indian Maid Woman in Profile | Mary B. Tucker |

I would appreciate an answer soon as we must start with our transportation plans and catalog. You are, of course, fully insured from when the paintings leave your hands until returned, and we have guards at all

October 17, 1964

Mrs. Walter Nathan 1053 Skokie Ridge Drive Glencoe, Illinois

Dear Mrs. Nathan:

Because the photographer has been so involved in making prints relating to numerous exhibitions opening this month, I could not send you the photographs you requested earlier.

These are being sent to you under separate cover and I am listing the prices below. You will find all the other pertinent data on the reverse side of the photographs.

Please return these at convenience and meanwhile let me know whether you would be interested in having any of the paintings sent to you for consideration. Your only responsibility will be payment of the cost of packing, shipping and insurance, without any guarantee of purchase.

I look forward to hearing from you.

Sincerely yours,

BOH/tm

OCTOBER 30, 1964

TELEGRAM

MR. EDWIN C. RUST MEMPHIS ACADEMY OF ART OVERTON PARK MEMPHIS, TENN.

PAINTINGS SHIPPED. PLEASE PLACE INSURANCE IMMEDIATELY \$137,550.

EDITH G. HALPERT DOWNTOWN GALLERY

San Marino League Art Walk

MARCH 3 & 4 - 1965

MAE POWELL, CHAIRNAN MV 1-9550

October 31, 1964

Mrs. Edith Gregor Halpert Downtown Gallery 32 East 51st Street New York, New York 10022

Dear Mrs. Halpert:

Attached is a copy of the letter I recently wrote our Postmaster. He replied with the suggestion that I contact you about the lithograph.

Our League would like very much to make this a special feature of our Art Walk. Also, the process of adopting it for use as a stamp would be most interesting. If such a method can be shown, it would certainly be of interest not only to our art patrons, but to stamp collectors and the general public as well.

We would like to consider the possibility of going further than just showing the print. Would it be possible for us to use this design on our invitations? I'm not sure how we could do this, but we're willing to try it with your coperation and suggestions.

I have enclosed a recent article about the current show at the Pasadena Art Museum. Our group has also toured the Tamarind Workshop and, as a result, are very impressed with this art medium.

Money making projects nowadays need that something extra to get the public interest, and I have a feeling this could do it. I only hope that I am not asking for the impossible.

Our committee is meeting to discuss the invitation design on November 10, so I would appreciate hearing from you as soon as possible.

Mrs. Roe M. Powell

Sincerely.

860 Gainsborough Dr. Pasadena, California 91107

"Living With Art"

GLAZIER OFFICE
10 EAST 34TH STREET
NEW YORK 16, N.Y.

October 23, 1964

The Downtown Gallery, Inc. 32 East 51st Street New York 22, New York

Att: Mrs. Halpert

Dear Mrs. Halpert:

In accordance with our today's phone conversation, and for the information of your insurance company, Mrs. Bransten received the Arthur Dove oil on canvas, entitled "Sanding Machine" with a scratch thereon. This is covered by your Invoice No. 10374. She is contacting the Railway Express in San Francisco to see what they will do about paying for the damage.

Enclosed is check in the sum of \$450. to cover your Invoice No. 10377 for the Niles Spencer ink drawing "Cleret". Will you kindly have Invoice receipted and return in envelope provided.

When I hear from Mrs. Bransten as to what the Railway Express will do, I shall advise you.

Thanking you for your cooperation,

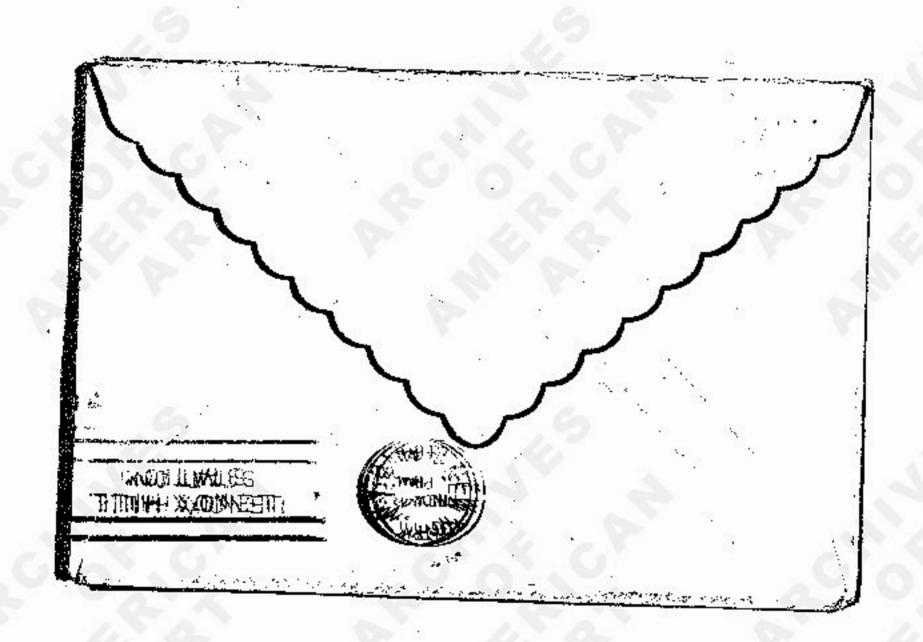
Sincerely yours,

Helen Lowise Honeck (Miss)

Secretary

Senclosures

rior to publishing information regarding saids transactions, conscient are corporatible for obtaining written permission run both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or exchange is living, it can be assumed that the information may be published 60 years after the date of sale.



Mr. H. Harvard Arnason The Solution H. Guggenheim Museum 1071 Fifth Avenue New Yeak 28, N. Y.

Deer Mr. Arnacon;

I am certain that Mrs. Bresskin would join in my enthusiasm over your "yes, with reservations" in accepting the challengs of writing the introduction to our Stuart Davis catalogue. This memorial exhibit will be a major art show of the year and the first of a series of ambitious exhibits which the Mational Collection of Fine Arts will present.

Machesed is a tentutive list of works included in the show. As we discussed on the telephone, theme may be several substitutions and, no doubt, you will wish to discuse this with Mrs. Halpert.

I am sending a carbon of this letter to Mrs. Breeskin and one to Mrs. Helpert so that they will know the progress we are making. Please do not besitate to contact any of us for further information and we will keep you informed as things progress.

I am embarranced over the short deedline which you have but the printer has said that in order to do this catalogue he must have your material in "early December". I will contact you before my next trip to New York and look forward to discussing this show in greater detail.

Sincerely,

Harry Love Curator of Exhibits

Ingloouse

Distated by Mr. Love signed in his absonus

ce: Mrs. Helpert / Mrs. Breeskin

poted on chart

KRANNERT ART MUSEUM

, University of Illinois, Champaign 61822

November 2, 1964

·马克斯·克雷尔·马斯克尔·马斯克德·索尔斯德克克尔

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of 31 October and the photos. I am returning the Tseng Yu-Ho photo, as we need the one titled "Fathom". We also need a photo of the Rattner "Six Million No. 4 - 1963" (Gomorrah No. 1).

The painting by Morris Broderson "The Battle of the Giants." was selected at Joan Ankrum's Gallery in Los Angeles and we have photo. We will be happy to credit The Downtown Gallery too on this if you wish.

We finally decided not to include the Isami Doi painting this time, so our list should read:

- 1. Abraham Rattner "Six Million No. 4 - 1963" (Gemorrah No. 1)
- George L. K. Morris "Pivot"
- 3. William Zorach "Contemplation"
- Edward Stasack "Goldilocks Goodbye"
- 5. Tseng Yu-Ho "Fathom"

African Antelope (Ralph Hirschlin an exhibition at the new Center for Cross Cultural Communication on Capitol Hill. (****)

New Museum

If you can possible do it, of over to the new Museum African Art today or next week and from 2 to 5 p.m. It is the old Frederick Doug-test house at 316 A street 50, on Capital Hill, Present or these call for summer using after June 30 and the call show is so good it would a shame to wait until prember.

The museum founded and sended by a fugitive from the area ign Service. Warren tobbias has some lofty and meresting aims, most of been implied in the title of its arent organization, the Central Communication. The theory is that there is a rich African culture and awareness of it can be shable to both white and egro Americans in this ande of long-delayed civil this and social equality for the Negro.

One of the couple of male of weed a couple of male guests at a gallery opening, with one saying a don't know anything about this is a few charges selected to be seen of Arman Art to be sauce about the civil of a don't this on the civil of a don't give but means he civil of a don't give but means he civil of a don't give reliable a couple which exhibits on the civil of a don't give reliable a couple exhibits on all Maca soulp-

For there is relief a rich African culture choressed most enduringly and exportably in the case g which comprises that a the large exhibition. A few prints or water colors of 20th century Europeans like Jawlensky and Picasso are strikingly similar to some of the carved African heads, but this effort is so small as to seem only an engaging distraction.

THE EVENING STAR Washington, D. C. Thursday, Jone 4, 1964

Connection Between Cultures

The real connection between our two cultures is not the hot tips that Expressionists and Cubists may have picked up from Airlan mass; in 1906, although these are fascinating in themselves But the important intercultural link is at a disper level, the cite often referred to in National Guilery's Mellon tures as that of Jungian at the present the second content of Jungian at the second content of the secon

Jung or old, the rebtypes are shining in the show at Douglass House. Capitoi Hill. Faces from the primeval past, forms from the oversoul, are in front of your eyes, carved into wood, cast, in some few instances, into brass as goldweights. The free of nature is reduced to reagen planes, harsh lines. We are back with re-origins of species and the recies in constitution is our over

in standing in the 150 or so divided pieces is a whole run of antelope sculpt e, head-dresses and other three. We begin with the antelope, and the baby antelope, analdered with strong naturalism, and watch the easy, mevitable development of that horned double-figure into pure, curving graceful geometry. Decorated area, highly pollshed wood, both exist in full equal-

ity with the ghost or easence of the antelope.

A gorgeous show. Take it

African Museum Opens

The Nation's first museum focusing on African culture and upon the ancient cultural background of the American Negro is the Washington Museum of African Art, which was formally opened last evening.

Representatives of the diplomatic corps, Government agencies, members of Congress and the local art community viewed a collection of the unusual sculpture of traditional Africa.

The site of the museum is the historic Frederick Douglass town house at 316 A street N.E.

Included among the guests were Assistant Secretary of State for Education and Cultural Affairs Lucius D. Battle. Assistant Secretary of State for Airican Affairs G. Mennen Williams, Deputy Assistant Secretary of State Katie Leachheim, Heary Loomis, director of the Voice of America.

Bolton of the House Foreign

Pell of Rhy le Island, mairman of the Senate Subcommittee on the Arts: Ambassador and Mrs. Rashud Driss of Tunisia and representatives of Mali, the Ivory Coast, the Congo, the Malagasy Republic, Sierra Leone, Liberia and other African nations.

Mrs. Adelyn Breeskin came, together with Joseph Patterson, director of American Association of Museums, and Mrs. Meda Miadak whose exhibition, "Washington Collects Modern Art," just closed at the Corcoran Gallery.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information may be architected 60 years after the done of sale.

Prior to publishing information regarding sales transactions, co-cardners are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 2, 1964

Mrs. Margaret McCurdy Secretary to the Director University Art Gallery The University of Arizona Tueson. Arizona

Dear Mrs. McCurdy:

I was greatly distressed to learn that two of the Folk Art sculptures were damaged in transit or in unpacking. Would you be good enough to have these photographed so that I might compare the prints with our existing photographs. We checked very carefully with the objects before they were shipped. Meanwhile, I would suggest that you report this to your insurance broker.

We have received no other acknowledgment and would very much like to have our blue consignment invoice checked and receipted at your convenience. This applies to the Folk Art as well as to the modern paintings and sculptures.

Many thanks for your sttention.

Sincerely yours,

BOH/tm

Prior to publishing information regarding sales transactions, respectively are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

DANIEL M. KELLY SIXTY WALL STREET NEW YORK 5, N. Y.

October 26, 1964

Miss Edith Gregor Halpert, Director The Downtown Gallery 32 Rast 51st Street New York 22, New York

Dear Miss Halpert:

Thank you very much for your invitation to attend the Preview Reception in honor of Robert Osborn, Monday, November 2nd.

Unfortunately, Mr. Kelly will be unable to attend as he is abroad.

Very truly yours,

Eileen McCarthy

Secretary to D.M. Kelly

DMKe/mc



MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET

UTICA, NEW YORK 13502

MUSEUM OF ART - EDWARD M. DWIGHT, DIRECTOR

October 29, 1964

Mrs. Edith Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

Thought you might like to see our "Picture of the Month" for November.

Please don't forget us when the Stuart Davis retrospective goes around.

Hope to see you soon.

As ever,

Edward H. Dwight, Director

EHD/awh enclosure

ART DEALERS ASSOCIATION OF AMERICA, INC. 575 Madison Avenue New York 22. N. Y.

NOTICE TO MEMBERS

Re: Christmas Closing

Dated: October 29, 1964

It has been suggested by Mr. Maynard Walker that the member galleries join together in the practice of closing the galleries between December 24 and the day after New Year's Day. This year, it would mean closing from December 24 to January 4.

Mr. Walker added that whether or not the other galleries join him in this plan, he intends to close his own gallery during the indicated period.

If any of the galleries have any comments on this suggestion, I would appreciate receiving them so that we might possibly report the consensus of the members' opinion at the next meeting.

Ralph F. Colin Administrative Vice President corpetelly Ben shalme. We would like to borrow. I possible two on three drawings of the shalm's are in that not possible a lithograph and a drawing. I don't know what prices the drawings bring. That is a factor. I assume me would this the commission or rather 1'd get 15% of any sale. I do so hope that this might be possible. as it should be a menuclous exhibit.

Sincerely yours, Count or Hydr

P.S. I will be in TI.Y. on Tues. Tips. 2, and could come to the spallery them To look. if their apreceds to sould be some which of post shirts.

October 27, 1964

Mr. Richard Janson Floring Museum University of Vermont Burlington, Vermont

Dear Mr. Janson:

We have received your purchase order #03645 for "1 Arthur Dove drawing". Unfortunately, a former employee mislaid the information on this drawing and we would therefore appreciate it if you would look at the reverse side of the picture and let us know the title, size and price in order that we may follow through on this end.

Many thanks for your cooperation and we are sorry to trouble you.

Sincerely yours,

Tracy Miller, Secretary to Mrs. Halpert Mrs. Edith Halpart

-2-

November 2, 1964

exciting and successful. With all good wishes.

Sincerely yours,

C. C. Cunningham

Director

Accepted

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it exents be established after a rescapable sound whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Lilian Rixey 745 Greenwich Street New York 14

October 20, 1964

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

We have met a number of times both at your gallery and at various Time-Life functions, but I am afraid you will not remember me. Nevertheless, I do wish to talk over with you an idea that occurred to me when I was in your gallery the other day and I hope you will give it some thought and then let me come and discuss it with you. The idea was really a question--why has there never been a full-length biography dealing with the exciting career of Mrs. Halpert and her Downtown Gallery? (I had some success last fall with a biography of Theodore Roosevelt's sister, Bamie, so naturally I thought in those terms.)

The more I thought about how fascinating your experiences must have been, the more my biographical instincts were aroused. But then it also occurred to me that perhaps, with your 40th Anniversary coming up, you might even now be engaged in the preparation of a volume of maintain reminiscences on your own. If that is the case then I should not want to take up your time, but if a biography or some sort of collaboration would interest you, it certainly would me. I have sent you a copy of Bamie under separate cover in the hope that it will intrigue you.

I may be reached by letter at the above address, but during the day I am at Earl Newsom & Co., Plaza 5-4664.

Yours most sincerely,

Lilian Rixey

November 2, 1964

Mr. Lester Aynet Aynet Electronics Corp. Time and Life Building Hockefeller Center New York, New York 10020

Dear Mr. Aynets

Thank you for your letter and the material enclosed.

As soon as William Zorach is well enough to visit us, I would like to discuss the future casting problems with him and perhaps arrange for him to visit your foundry. Meanwhile, may I suggest that you send him the reprints which you enclosed, with a list of sculpture who have had work executed by the Shaw Process. You may address this in care of the Gallery.

It was nice to see you at the Weber exhibition, which I hope will be a great success. Best regards.

Sincerely yours.

EGH/ta

PIS. Many thanks for the courtesy of taking care of my transportation to and from Great Neck.

rior to publishing information regarding value transactions, seemethers are responsible for obtaining written permission rom both artist and purchases involved. If it cannot be stablished after a reasonable search whether an artist or archaect is living, it can be assumed that the information by be published 60 years after the date of tale.

Druisten

Rovember 2, 1964

Miss Helen Louise Honeck Glazier Office 10 East 34th Street New York, New York 10016

Dear Miss Honeckt

A receipted involve is enclosed and as soon as I ascertain what arrangements has. Brunsten would like to make in connection with the Arthur Dove oil, I will be very happy to comply with the instructions. Meanwhile, I am checking with Mr. George Culler of the San Francisco Museum of Art regarding his recommendation of a restorer to mend the scratch on the SAMDING MACHINE, I know this is a very slight matter, but ment to make certain that the best person available will take care of it.

I look forward to word from Mrs. Bransten.

Sincerely yours,

EGH/tm

Mr. Edwin C. Rust, Director The Memphis Academy of Arts Overton Park Memphis, Tennesses 38112

Dear Mr. Rust!

When Santini called me regarding the shipment of our paintings to you and mentioned that they could get only one crate on American Airlines, which evidently goes directly to Memphis and suggested therefore that he would send both crates to you via Railway Empress, I took it upon myself to instruct him to use Air Freight for both, although the larger crate will have to be sent via Dallas, with a quick change at the airport for Memphis. This will delay the latter by a few hours as opposed to about six days via Railway Empress. Actually, the cost is slightly more and the time element is well worth it, no doubt.

Also, since we sent you a telegram giving you the total insurance figure, I assumed that you could incorporate this in your overall policy as insuring it vis any form of shipment is exceedingly costly. The Hemphis circuit was busy on three occasions and I am therefore writing you instead in the hope that everything will be under control.

Because we have had the most incredible number of calls for exhibitions during the past month, together with delays of returns from previous consignments and furthermore because I wanted to make sure that you had top quality examples, we were late in assembling the material for you, but you will have two weeks for unpacking and installation. The consignment invoice was sent on shead so that you may have all the pertinent data for listing.

I also decided to forego the trip to Tucson as I am completely overwhelmed with an avalenche of work and constant visitors. Consequently, I shall fly directly to Memphis on the 15th and as soon as my travel agent obtains the ticket and I have the exact time schedule, I will write you the details. In any event, I will arrive in Memphis on the 15th and will not be nervous about possible delays, etc. making certain that I will be there considerably before the lesture period. Meanwhile, I would appreciate more details about the time of the opening and of the talk as well as the name of the hotel where I am to register.

I hope that you will be pleased with my selection and that you will forgive all the complications that have inadvertently arisen at this end. I look forward to seeing you - and Mamphis.

Sincerely yours,

140: WALNUT STREET

LOCUST B-7777

October 21, 1964

Mrs. Edith Gregor Halpert, The Downtown Gallery 32 E. 51st Street New York, N. Y.

Dear Mrs. Halpert:

Yesterday we received our Stuart Davis, looked at it lovingly, and put it on the wall. We like it very much.

Our plans are to come to New York during the weekend of November 6th to 8th. If it would be convenient for you, we would be pleased to take you up on your kind invitation at any time during that period.

A further payment for the painting, in the amount of \$2000.00 is enclosed herewith.

With kindest personal regards, I am,

Sincerely yours,

BRP: w Enc. BARRY R. PERIL

rescatchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be combinabed after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published for years after the date of sale.

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November 2, 1964

Mrs. Edward L. Watson Country Art Gallery Westbury, L.I., New York

Dear Mrs. Watsons

Enclosed please find our consignment invoice for the Zorach sculpture which was picked up at the studio. Incidentally, two or three of the specific items had been promised elsewhere within the next week and I hope we will be able to withdraw them for shipment. I was under the impression that Mr. Zorach would have advised us of the selection and I would then have arranged to eliminate the specific items. Actually, I had no idea that he was going to send you so large a group. I'm sure that you can withdraw several items without upsetting the show. Incidentally, would you mind giving me the clasing date of the show.

Sincerely yours,

BOH/ta

P. S. As you will note, the commission we allow is 10%, our standard for all museums and galleries. This has been our practice for 38 years and we have never made any exceptions. In some instances, the consigned increases the prices, particularly so in the case of sculpture, where casting costs have increased considerably and the price varies practically from month to month.

THE UNIVERSITY OF VERMONT ROBERT HULL FLEMING MUSEUM BURLINGTON, VERMONT

October 30, 1964

Miss Tracy Miller
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Miller:

In reply to your note of October 27, do you still have the Arthur Dove drawing? It was in your recent drawing show and the only one of its kind. It is a pencil drawing, I would say it measured about 5" x 7" or less, and is priced at \$350.00. I don't recall that it had a title as such, though it was a landscape. I told Mrs. Halpert when I saw the show that I wanted the drawing, but the purchase order would be slow in coming.

I should add that the three Max Weber's , that I saw at the same time, and which she had sent up on approval were returned. We decided against them but I don't think there was any question about the Dove.

1 --

Sincerely,

Richard Jamson Director

RJ:arp

MARCELLE BRUNSWIG

PUBLICITÉ

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| novembre Pictures on Exhibit I/8 de page | \$ 29 |
|--|-----------------|
| 5 nov. Monde 8 lignes placard | 15,20 |
| 4 * Arts 8 lignes * | 10,40 |
| 5 " Figaro 8 lignes " | 25,30 |
| 5 " Figaro Littéraire 8 lignes placard | 12,60 |
| 5 " Lettres Françaises 8 lignes " | 8 |
| 6 " Information 8 lignes " | 15,60 |
| 9 " Combat IO lignes placard | 11,50 |
| 3 " New York Herald 10 lignes " | 16 |
| 6" Beaux Arts Belgee placard 40mm | 8 |
| 5 " France-Observateur 8 lignes placard | 14,45. |
| | 166,05 |
| Art International I/4 de page . | 110 |
| | 276,05 |
| taxe 15% en plus | 39,75 |
| total # | 31 8, 80 |

M.BAMPHAS)

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3507 Baker Boulevard Altoona, Pennsylvania October 30, 1964

Miss Edith Halpert
The Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

In discussing Weber, we find that we still have a disagreement about what we like and what we don't like. So, we've decided to forget about him.

However, my wife and I both like Kuniyoshi.

Take the book we purchased on your first floor and which was printed in Japan. It's our feeling that Plates No. 14, 22 and 23 are ideal. Although we also liked Plates No. 8, 9, 15, 20, 29, 30, 32, 46, 47, 48, 49, 54, 55, 67, 68 and 69.

The point, of course, is whether you will get anything like this again and all I can say is that we would appreciate your contacting us when you do. If you'll recall, he was one of the names I asked about when I first came in.

Please see what you can do.

Cordially yours,

Richard Titelman